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# THE LION ROARS

by ERNEST R. SMITH



It's a November night in 1956. You make your way to your table at New York's Central Plaza. The crowd is just beginning to filter in. The hall looks like it always does. You've seen it just like this at countless other jazz concerts. The waiters are still arranging chairs, distributing ash trays and putting up "RESERVED" cards on tables.. You're early!

Arriving early at a concert always gives you a chance to collect your anticipations and ask yourself if this will be one of those nights when you will go away saying "I wouldn't have missed this one for the world." The wonderful thing about any big collective effort like a jazz concert is that you never know just when and which combination of men, talents and tunes will jell into that "great set" or perhaps spark that "great solo" that can send you home saying "You should have been there, man...It was a gas."

This time though, you know it's going to have its share of excitement... Already there's a promise of good things about the way that upright sits up there on the stand.

You finger the pasteboard announcement on the table and let out a low whistle. A long list of jazzdom's finest are scheduled to appear and with that wonderful phrase "...and many others" tacked on at the end. You shift around in your chair with nervous expectation, the same kind of feeling you can get when you haven't been home in a long time and now the train is only 20 minutes from the station. You spot a few name stars coming through the entrance. Meade Lux Lewis ....Cliff Jackson, sporting a beard....Lucky Roberts....Zutty Singleton...Dizzy Gillespie. You let go with another whistle. This is going to be a night!!!

And why this special feeling about tonight? Why the long list of guest stars? How come that piano looks so primed? William Henry Joseph Berthol Bonaparte Bertholoff, otherwise known as "Willie the Lion" Smith is celebrating 40 years in jazz with an anniversary concert and it's going to be the LION's night to roar.

Because this is going to be the Lion's night, you wonder whether an anniversary concert can adequately sum up a musician's talent or a man's worth. There will be a lot of the younger crowd here tonight for whom jazz will be an exciting stimulus for dancing and maybe the historic and importance about Willie will be lost. There will be a lot of yelling...."Muskrat, Willie." or "Saints, Willie", without the knowledge that there is his "Echo of Spring" or "Rippling Water." Or maybe they've never had a chance to hear him when there's less noise, with the room and the crowd more intimate and the Lion sitting sideways on a chair, coat unbuttoned, playing rent party piano, switching from a rollicking two-handed stride style to one of incredible delicacy and punctuating it all with running patter and a stream of humor. All of this at a tempo that once prompted Duke Ellington to dub it as a "belly laugh tempo."

To adequately sum up Willie, you'd have to resort to a screen writer's gimmick -the flashback. As the director, maybe you'd close in on piano, do a slow dissolve into the wood and green felt mallets on the old upright and when you come back into focus, it would be a house-party or rent shout in Harlem in the 1920's. Maybe a hundred people bulging out a 5 or 6 room flat and the piano going like crazy with a young Willie playing to a crowd of admirers pressing around the

piano. Then he'd get up and James P. would sit down. Later maybe Fats Waller. And even the legendary "Lippy" who had heard and played so much piano that in the end, he couldn't play anymore and wound up just "thinking" piano. It would be one of those piano duels where each man's efforts rapidly become faded and later take on legend.

Then another dissolve to a young Duke Ellington, just getting started, who had come up to the Capitol on 140th and Lenox Avenue just to hear Willie play and tagging along later when the Lion went out to play for kicks and this admiration for his style prompted Duke some years later to write a composition to him called "Portrait of the Lion."

Another series of fast dissolves of Bix going to Pod & Jerry's, a Harlem nightclub, to also listen and learn. Of Eddie Condon and Joe Turner.

Then you'd have some clips from old newsreels showing the depression years, stocks tumbling, ticker tape, Herbert Hoover, breadlines, "No Jobs Today" signs, and the speakeasy clubs closing down. The background music would fade into discord and then shots of the Lion playing one place after another and the years slipping by. His composing "Fading Star", "Finger Buster", "Morning Air", "Sneakaway." More newsreel clips. The days of slow economic recovery, Franklin Roosevelt, machines beginning to hum again. Willie at Eddie Condon's Town Hall Concert in 1942. Record dates, gigs, his interest in kids, his contributions to their cause through many benefit performances and personal appearances.

And then, a final dissolve back to the Central Plaza and the upright.

By now, the hall is filling up and the first musicians are climbing onto the stand. It's 1956. Tonight they are coming from all over to pay tribute to this musician who is a living legend.... with his cigar, his derby hat, his smile and his "joy of life" playing. Herman Autry, Pee Wee Irwin, Tony Parenti, Arvel Shaw, Dizzy Gillespie, Henry "Red" Allen, Jimmy McPartland, Art Trappier, Cliff Jackson, Vic Dickenson, Red Richards, Sol Yaged, Hank Duncan, Zutty Singleton, Louis Metcalf, Lucky Roberts, Meade Lux Lewis, "Wild Bill" Davison, Conrad Janis, Dick Wellstood, Panama Francis, Wingy Manone, Andy Russo, Eddie Barefield, Fess Williams, Bobby Hackett, Herb Hall, Jo Jones, Sam "The Man" Taylor, Muggsy Spanier, Wilbur and Sidney De Paris, Omer Simeon, Wilbur Kirk, Inez Cavanaugh, Jack Fine, Leonard Feather, Lee Whipper, Austin Cromer, Phoebe Ingram. With Willie is his wife, Jane...and many of his friends that shared the years of music and living with him. You know this is going to be one of those nights.

And, you figure maybe the flashbacks aren't necessary after all, for on the landscape of jazz, he is royalty, a rank he earned long ago. The Lion will play and people will listen and still say.... "This guy plays great piano." And could there be a finer tribute?



# THE GOLDEN AGE OF BLUES-RECORDING



The Blues is not only a music peculiarly native to our American way of life but it is a great industry in which thousands are directly or indirectly effected by its successes and failures. To define it or try to trace it back to its origin is a task filled with incongruities and uncertainties... Yet, one thing stands out like a "giant in the sun" about the Blues. It did not begin to roll successfully until it was sung and recorded on phonograph records by Negro Blues Singers. It took a couple of brave souls to sell the idea. It took a record company to place it on the market and it took an audience of listeners to accept it. That was 37 years ago...



The enterprising phonograph company, Okeh Records, receives the nod as the first company to popularize the blues-vocalist vogue. It was Perry Bradford, who after months of record-company canvassing finally gained an audition for his blues-singing prodigy, Mamie Smith with the youthful one-year-old Okeh Record concern in New York. This was in late 1919, and it wasn't until July of 1920 that an actual recording by Mamie Smith was placed on the market. There was no fanfare, in fact it was almost a graveyard calm. There was no mention in any of the leading recording journals that a colored blues vocaliste was going to make history as the first of her gender to ever record a blues. The cautious Okeh company, apparently watching the public's musical temperament, insignificantly listed Mamie Smith in their July 'release' bulletin as a 'CONTRALTO' singing Bradford's composition, 'That Thing Called Love'... Although, the title seemingly suggested a love ballad, it was being given a blues-treatment by Mamie. The Okeh calm soon became an Okeh storm as word got about New York's Harlem that 'Mamie made a recording.' The Negro Journals began to play it up big. This set the Okeh blues wheel in motion. A follow-up recording hit was a necessity and that was 'Crazy Blues.' Before it was released, the Okeh company opened up an advertizing campaign that circulated all the large centers of Negro population in

the country. It was in November of 1920 that the recording was before the public and it was an instantaneous success. It made a pile of loot for Mamie and Perry and a small fortune for the 'hot' Okeh company.

Ralph Peer, Okeh recording manager, coined the words 'race records' to associate the public with this new medium of recorded vocal expression. Okeh 'race records' began a hunt for talent. James P. Johnson, Johnny Dunn, Josephine Carter, Daisy Martin, Gertrude Saunders, Sara Martin, Lizzie Miles, W.C. Handy, Clarence Williams, Shelton Brooks, Miller & Lyles, Virginia Female Jubilee Singers, Norfolk Jazz Quartet and others quickly followed Mamie on to the Okeh recording grooves. In mid-1921 Okeh was the first company to inaugurate a numerical 'race' series (8000 series) to be employed for race talent. Little did they know that this series would continue for the next ten years and give the prospective jazz-blues purchaser nearly 1000 couplings... a great many of them considered today as jazz treasures. Okeh was also one of the first, to conceive the idea of portable operated studios which toured sections of the South and Midwest in the search for Jazz-Blues artists as early as 1923.

Okeh, without doubt, was the pioneering outfit to successfully present Negro artists on phonograph records. Without Okeh's entrance into the 'race record' market in 1920, it would be doubtful if the blues would have become a prominent and popular music for all to hear. It can be said that Mamie and Perry's initial successes of 'That Thing Called Love' and 'Crazy Blues' opened a musical avenue for future generations of Blues singers...

Other record companies took notice of Okeh's blues ambitions and they also wished to get on board the blues wagon. They made preparations to sign up Blues-talent. 1921 was a historic year. Columbia entered the race with Mary Stafford in early 1921. Pathe came out with Lavinia Turner who teamed with James P. Johnson's Harmony Seven for recording purposes in the Spring of that year. Gennett put out a recording of 'Royal Garden Blues' in May of 1921 sung by Daisy Martin. Cardinal Records had Ethel Waters and Josephine Baker on its records by June of 1921. Black Swan began business, January 1921. Their first blues-singers were Alberta Hunter, Katie Crippen and Ethel Waters. Even Edison who was not much of a blues-devotee had Noble Sissle cut a recording of 'Crazy

Blues' in 1921. Emerson, in the summer of 1921, was pressing recordings of Lil-lynn Brown. Victor, apparently very successful with the Original Dixieland Jazz Band recordings, did not venture into the blues-singer field in 1921. Brunswick and Paramount were still watching the trend.

All this activity led up to a historic occasion. On Friday eve, Jan. 20, 1922, a blues-singing contest took place at the Manhattan Casino in New York City.. As far as your writer can determine this was the first well-publicized blues-contest in the history of such events. Weeks before, it was heralded by bulletins in the newspapers. It appears strange that the facts about such a fascinating blues-event which was front page stuff in those days has remained in such obscurity today. This blues-contest was part of 'The 15th Infantry's First Band concert and Dance' which was promoted by Colonel Arthur Little (who later wrote the book 'From Harlem To The Rhine') and his staff. In the audience of several thousand were the governor of New York State, Nathan L. Miller; Major Fiorello H. LaGuardia, a former President of the board of Alderman who was to become one of New York's greatest mayors; Irene Castle Tremaine, the widow of Vernon Castle; Socialites: Mrs. H. Payne Whitney, Mrs. Oliver Harriman, Mrs. G.C. Fairchild and the wife of the late Enrico Caruso, Mme. Caruso.

Lieut. 'Bill' Vodery, who won honors with the AEF in France for his work as instructor and director of military band music (he was later to become the musical director of the famous Plantation shows), directed the 67-piece regimental band for the first time as hundreds of dancers swung over the floor to such tunes as 'Admiration' (Will Tyers), 'Canadian Capers' (White and Cohan), 'Florida Blues' (W.King Phillips)-featuring trombones, and 'Puppy's Gone' (Will H. Vodery)... Noble Sissle, star of 'Shuffle Along' sang 'Love Will Find A Way' and 'On Patrol In No Man's Land.'

At 12 midnight came the "Blues Contest." Four of the most popular women singers of 'Blues' songs were to compete for a loving cup awarded by the regiment. The singers were programmed as: Miss TRIXIE SMITH, 'The Southern Nightingale' singing 'Trixie Blues', her own composition.... Miss DAISY MARTIN, 'The Girl With A Smile' singing 'If You Don't Believe I Love You ( Look What A Fool I've Been)' (Clarence Williams)....



Miss ALICE LESLIE CARTER, 'The International Blues Singer' singing 'Decatur Street Blues' (Clarence Williams)....

Miss LUCILLE HEGAMIN, 'Harlem's Favorite' singing 'Arkansas Blues' (Spencer Williams)....

Noble Sissle was the master of Ceremonies and he announced that Major La Guardia, Colonel Charles W. Anderson and Fred R. Moore, editor of the New York Age would act as judges.... James P. Johnson and his orchestra of syncopated jazz artists had been secured to accompany the contesting singers. Then the singers were presented in turn as listed and for an hour the audience had the unusual opportunity of hearing several women of the race whose voices have been perpetuated on phonograph records by several of the leading companies including Arto and Okeh. The judges were to base their decision on the popular applause received by each participant.. When each had sung, Sissle was requested by the judges to escort each singer to the stand and as he did so, the audience gave voice to its appreciation. It was evident that Miss Smith and Miss Hegamin were leading the other contestants for it was a difficult matter to judge there-of which was the most popular.

A second time did the master of ceremonies escort these two to the stand and then, after a casting up by the judges, MISS TRIXIE SMITH WAS PROCLAIMED TO BE THE WINNER. It was a riotous scene that ensued, even the supporters of the other contestants joining in the popular acclaim. And it was adding to the enthusiasm an unlimited source of inspiration when Sissle announced that Mrs. Irene Castle Tremaine, widow of the late Vernon Castle, with whom the late Lieut. James Reese Europe had been associated as director of the orchestra that played for their dancing act, was present and would present the silver loving cup by the 15th as emblematic of the "Blues" singing championship. Trixie Smith was practically unknown to New York audiences, but she was well-known to audiences on the 'T.O.B.A.' circuit, as she was one of its strongest attractions.. The T.O.B.A. covers the southern territory. Her entry in the 15th "Blues" contest was brought about through a suggestion of Bob Slater, editor of the Age's Theatrical Jottings column, in response to a request from Vodery, who was arranging the affair.

This blues contest was just one link in a chain of events that was perpetuated by the advent of Mamie Smith's initial blues recordings. She rolled out the 'Blues' carpet for the forthcoming recordings of the great blues-delineators, Ma Rainey and Bessie Smith. These two had a fertile field all mapped out for them, as dozens of blues-singers before them had already pioneered blues-records. The public had become accustomed to the blues vocalist on phonograph records and they were waiting for voices like Ma and Bessie to give the blues an 'extra something.'

The preceding information is just an abbreviated account of the saga of blues-recording. Its inception took place in New York where it was nurtured into a healthy growing music industry which soon spread to all our large cities.

Okeh Records, Mamie Smith and many other pioneers of this golden age of blues-recording are no longer with us today. Others have dropped into obscurity, their stories untold. The spy Perry Bradford pops up every now and then in some record shop or music publishing house around New York town to tell his side of the story. And every now and then a battered copy of 'Crazy Blues' will turn up in the racks of a collector shop, a symbol of an old 'rock and roll' record with a tremendous history.

Thank you..

Chats with Wilbur Sweatman, Eubie Blake, Noble Sissle, Perry Bradford, Harrison Smith, Willie 'The Lion' Smith, Don Redman, Lucille Hegamin and the late Fletcher Henderson were very helpful in giving us the background perspective. We are also indebted to Lucien White for his pioneering report of the 'Blues-Contest' which appeared in the Jan. 28, 1922 issue of the New York Age.



## Featuring The World's Greatest Race Artists on the World's Greatest Race Records



Shelton Brooks



Esther Bigeou



Mamie Smith and Her Jazz Hounds

**STARS, STARS, STARS!** Just cast your eyes up, down and around this page. Each a headliner and every one playing 'em, saying 'em, or singing 'em on Okeh Records—the Race Records of Quality.

Never before has such a famous group of artists been doing its stuff under one company as this page-full of talent has for Okeh Records.

Who can match Mamie Smith, or her unbeatable list of Okeh hits? Who can show 'em better than Sara Martin—originator of those moanin' blues; or maybe Eva Taylor, star of Broadway; with Clarence Williams hypnotizing the ivories? (Jig-walk your middle name is Jazz!)

Shelton Brooks—oh, high and handsome. Who can speak 'em like Shelton? And there's Miller & Lyles still handing out the stuff that made "Shuffle Along" the hit of a generation. And don't forget Esther Bigeou, she's all there, too. And for mean harmony, don't overlook Handy's Orchestra, that's it—too ticklers every one. If you crave those jazz-moanin' blues, go get 'em on Okeh.

Look them over, come meet your friends once more and mark the records you want in the list on the margins of this page. Don't forget to ask your dealer for Okeh Records, the records that put over real hits by real race artists every time.



Miller & Lyles



Clarence Williams



W. C. Handy

General Phonograph Corporation, 25 West 45th Street, New York City.

# Okeh Records

## The Original Race Records

PLAY ON ANY STANDARD PHONOGRAPH



# CLIFF EDWARDS AND THE HOT COMBINATION

By: HOWARD J. WATERS

Among the most interesting of all jazz accompaniments to be found on recordings by vocal artists of the 1920's are those by Cliff Edwards and his Hot Combination. The recordings so labeled were made for the Perfect Record Company (Pathe Phonograph and Radio Corporation) between 1925 and 1927, and were released in the United States on both Perfect and Pathe labels. Some may occasionally be found on more obscure labels such as Supertone, and possibly on Silvertone and Harmograph. In England, many of the "Hot Combination" sides were released on the English Pathe-Actuelle label.

Cliff Edwards (Ukelele Ike) was a prominent vaudeville star in the early twenties, and when his appearances brought him into the vicinity of New York, he kept a heavy recording schedule. His voice was untrained and yet it was quite versatile and easily adapted to both ballads and novelty songs. Edwards was certainly one of the more influential vocalists of the era, particularly because of his natural and rhythmic vocal phrasings. He was able to express his exuberant personality through his voice and even his earliest acoustic recordings demonstrate musicianly interpretations of both lyrics and melodies. Indeed, if Edwards wasn't the first, he was certainly one of the first to include a scat chorus in his renditions.

The majority of records made with the "Hot Combination" feature Red Nichols, Miff Mole, and occasionally Jimmy Dorsey, Eddie Lang, Joe Venuti, Fred Morrow, Joe Tarto, and other jazzmen. Some of the finest early examples of the work of the members of the Red Heads are to be found upon close listening to certain of the "Hot Combination" sides. Several selections include excellent, although brief, ensemble passages. Nichols can be heard to excellent advantage on "Lonely Eyes," "I Want Somebody To Cheer Me Up," and "The Lonesome Girl In Town;" Mole on "Sweet Child," "Dinah," and "Lovey Be Mine;" and Jimmy Dorsey is featured on "I Know That You Know."

The discography which follows is intended as a comprehensive listing of all records labeled as by "Cliff Edwards and his Hot Combination." Instrumentation, as determined upon aural evidence, is shown for each session. Personnel are identified only in cases where positive evidence, aural or otherwise, has been available.

With regard to the issue of alternate takes, it has been this writer's finding that during this early period of Pathe-Perfect recording, the -1 and -2 symbols following the matrix number

following the matrix number do not designate an alternate take, as has been suggested by others heretofore. Instead the small written letter which sometimes can be seen above the dash (e.g. 106328<sup>a</sup>-1) is believed by this writer to be a true take symbol. These symbols are included in this discography in cases where they appear on copies of records examined. Where both an "a" take and "b" take shown to have been issued, the actual difference in the takes has been verified by aural comparison. \*

The author wishes to gratefully acknowledge the help of E.B. "WOODY" BACKENSTO, whose original article on the Hot Combi-

nation appeared in the April 1952 issue of the Record Exchange, and of PERRY ARMAGNAC whose comments and data aided greatly in preparing this listing.

\*Note: This theory, explaining the take symbols used on early Perfect-Pathe recordings, was described by the author recently to several fellow-researchers, and is now being actively investigated by aural comparisons of pairs of sides with differing "take" numbers after the dash are in fact aurally identical. This is in accordance with the author's observations as stated above.





CLIFF EDWARDS and his HOT COMBINATION

Cliff Edwards (vocals and ukelele)

November 1925

Red Nichols (tp), Miff Mole (tb); Unidentified: as, ts, p, bjo, tuba, dm. See note on collective personnel.

106315 a-b Oh Lovey, Be Mine Pe 11593, Pat 25159  
PatE 11039, Starck 159

106316 a Say! Who Is That Baby Doll (Same issues)

November 1925

Nichols (tp), Mole (tb); Unidentified: ts, p, bjo, dm.

106328 How She Loves Me is Nobody's Business Pe 11594, Pat 25160  
PatE 11040

106329 Lonesome Girl in Town (Same issues)

December 1925

Nichols (tp), Mole (tb); Unidentified: ts, p, bjo, tuba, dm.

106383 \*Remember Pe 11597, Pat 25163  
PatE 11020

106384 Someone's Stolen My Sweet, Sweet Baby (Same issues)

\*Some copies of "Remember" on Pe 11597 (and possibly on some copies of Pat 25163 also) were pressed from the original recording of this tune, matrix 106383, which features a hilarious last chorus in which Edwards burlesques the lyrics by using two voices. The more common issue of Pe 11597 was pressed from a re-recording of the tune, matrix 106479, in which Edwards was accompanied by piano only. The labels read the same on all copies, however.

December 1925

Nichols (tp), Mole (tb), Arthur Schutt (p); Unidentified: ts, bjo, tuba, dm.

106396 Dreaming of a Castle in the Air Pe 11611, Pat 25177

106397 How Can You Look So Good Pe 11601, Pat 25167  
PatE 11037

January 1926

Nichols (tp), Mole (tb); Unidentified: ts, p, bjo, tuba, dm.

106434 a Dinah Pe 11598, Pat 25164  
PatE 11041

106435 Keep On Croonin' a Tune (Same issues)

February 1926

Nichols (tp), Mole (tb), Vic Berton (dm); Unidentified: as, ts, p, bjo, tuba.

106493 Sweet Child Pe 11607, Pat 25173  
PatE 11042

106494 a I Want Somebody to Cheer Me Up Pe 11603, Pat 25169  
PatE 11043

106495 a Sometime (Same issues as 106494)

December 1926

Nichols (tp), Mole (tb), Jimmy Dorsey (as) probably Arthur Schutt (p), Eddie Lang (bjo), Berton (dm).

107160 a-b Sunday Pe 11633, Pat 25199

107161 a-b I Don't Mind Being All Alone Pe 11632, Pat 25198

January 1927

Nichols (tp), Mole (tb), Dorsey (cl/as), Lang (bjo/g); Uncertain: p, dm - probably Schutt and Berton, resp.

107181 Meadow Lark Pe 11633, Pat 25199  
PatE 11341

107182 I Never Knew What the Moonlight Could Do Pe 11634, Pat 25200,  
PatE 11365

January 1927

Nichols (tp), Joe Venuti (v), Lang (g), Berton (dm); Uncertain: p and bass sax. Probably Arthur Schutt and Adrian Rollini, resp.

107194 I'm Tellin' the Birds- Tellin' the Bees How I Love You Pe 11634, Pat 25200  
PatE 11341

February 1927

Nichols (tp), Dorsey (cl/as), Bill Haid (p), Berton (dm); Unidentified: 2nd as, bjo, tuba.

107281 Lonely Eyes Pe 11637, Pat 25203

107282 Since I Found You (Same issues)

107283 I Know That You Know Pe 11638, Pat 25204  
Supertone 25204

May 1927

Instrumentation: ts, v, p, b, dm. Identification is very uncertain. Joe Venuti (v) and Steve Brown (b) have been suggested, but these opinions are subject to considerable doubt.

107418 b I'm Back in Love Again Pe 11641, Pat 25207

May 1927

Instrumentation: valve tb, v, 3s, p, g, dm. Identification is uncertain. The author suggests members from the California Ramblers (Ed Kirkeby group), including Adrian Rollini (bass-sax). Again, some have suggested Joe Venuti as the violinist, but there is actually little to support this opinion.

- - - Side by Side Pe 11640, Pat 25206  
- - - Oh! Baby Don't We Get Along (Same issues)

Note: No matrices visible on copies examined.

May 1927

Instrumentation: piano and/or celeste, tuba. Celeste solo can be heard on 'Whisper Song'. A most unusual sound was perpetrated by this 'hot combination' as Cliff's uke, the tinkling of the celeste and the puffing sounds of the tuba all blend and pulsate in the two ensemble passages.

- - - Whisper Song Pe 11642, Pat 25208  
- - - One O'Clock Baby (Same issues)

Collective personnel

Although individual members of the groups led by Red Nichols are often unidentifiable on the basis of aural evidence alone, a partial collective personnel of those who most frequently recorded in these groups is offered: Nichols (tp), Miff Mole (tb), Bobby Davis, Jimmy Dorsey (cl/as), Fred Morrow (ts), Arthur Schutt, Irving Bredsky (p), Eddie Lang, Dick McDonough (bjo/g), Joe Tarte (tuba), Vic Berton (dm).



# FROM NEW ORLEANS JAZZ BAND TO TV'S 'TOAST OF THE TOWN' PIONEER HARRY GLUCK

One of America's foremost television bands is the one led by Ray Bloch. Millions of viewers, who switch their dials to Ed Sullivan's Toast Of The Town can hear this excellent musical organization provide the all important cohesiveness that gives Sullivan's show its high television rating. However few of the TV viewers give any specific attention to the talented musicians who serve as the accompaniment for the galaxy of celebrities appearing on this fine show. One such musician is trumpeter, Harry Gluck. This gentleman's career, like so many others, has remained unsung and unheralded. Mr. Gluck, who's abilities are steeped in musical tradition, is indeed one of the pioneers in our popular music development. His career has transversed over three decades. He goes back to the late teens when dance music as we know it today was just a toddling infant. He grew along with this musical movement and his fascinating reminiscences should be collated and added to the evergrowing treasury of our musical Americana. Harry Gluck, who receives no mention by our discographers, was a prolific recorder. He has aided in clarifying many matters about early recordings and these will be detailed fully in the following account. Here is the story on Harry Gluck.

Full Name - Harry Gluck

Date Of Birth-Dec.12,1903

Place Of Birth-Pitt Street on the East-side of Manhattan..moved to East 16th Street, Gas House district.

Family-musical, members played piano, violin and clarinet.

Early Musical Training-with trumpet instructor, Max Schlossberg (who was a member of the Philharmonic)

Early Musical Inspirations- Herbert L. Clarke, Jules Levy, B.A. Rolfe, Phil Napoleon and Joe Smith.

First Musical Organization-in highschool when he was 15 with the De Witt Clinton Orchestra (The diminutive Orch.)

First Professional Dates in 1919/1923 with the Circle Jazz Band (Quintet).

Harry Gluck-Tp; Andy Pagano-sax; Ray Bloch-p; Harry King-dm and Jerry Anton-violin and leader. Played club dates at South Beach Staten Island, Balconades, Maloney's Manhattan Hotel, Chateau Ballroom on 86th Street, Busoni's Danceland at 95th Street-Broadway and also at the Danceland in Coney Island. Use to be the 2nd band to the Original Memphis Five at the Busoni spots. Big hits played by the Circle Band were 'Oh' and 'Dardenella'... Made no recordings.

"One wild place( they were practically all wild) was Maloney's Manhattan hotel. This was a type of place where you went into buy a beer and if you didn't order fast enough, the waiter pulled the chair out from under you. Trouble-makers were heaved out the window-and did we play!"

## New Orleans Jazz Band-1924/1925

Harry Gluck-Tp; Mike Martini-tb; Sidney Arodin-cl; Wilder Chase-p; Tommy DeRose-dms. Played club dates, made first recordings also broadcasted over Station WEAF, 3 hour airshot in ancient one-room studio.

"Got the recording date for the boys. We went over to the Plaza recording studios in NYC and made a demonstration record of 'Tin Roof Blues', just one number and one take. Did not think they would use it however it did come out. Can still vividly remember the recording manager, Adrian Schubert, peering over the wax matrix with a magnifying glass looking for imperfections. The studio had real antiquated recording devices, big horns, and everyone was spaced all over the room.. some standing or sitting on high stools...wonderful memories."

## Original Dixieland Jazz Band-1925

Harry Gluck-Tp; Mike Martini-tb; Artie Seaburg-cl; Wilder Chase-p; Tony Spargo-dms. Played gigs in Newark N.J.-No records.

"Martini, Chase and myself left NOJB and joined the OJJB. I took LaRocca's place. Had heard that Bix was supposed to have taken my place with the NOJB...had great kicks playing chase choruses with Tony Spargo and his kazoo during my stay with the group."

## Frank Dailey's Orch.-1925

First big band for Harry.

Harry Gluck, Phil Baird-tp; Bill Berger-tb; Moe Hirschberg, Louis Martin, \_\_\_\_\_, -sax; Jack Margulin-bnj; Al Weber -tu; Johnny \_\_\_\_\_-piano; Fred Eckert-dms... Made several records for the Bell label. (discography will be given in a forthcoming issue of RR)..Played Dreamland Park, Rialto Theatre in Newark N.J... It was a cooperative band..

## B. A. Rolfe-1925

toured in vaudeville with this great trumpeter. Same personnel as Frank Dailey's

## Ross Gorman Orch.-late 1925/early 1926

Red Nichols-tp (Henry Levine replace Red later on); Harry Gluck-tp (replaced Don Lindley); Mike Martini-tb (replaced Miff Mole); Ross Gorman-reeds; Barney Acquelina-bass; Fred Lightner- piano; Dave Grupp-dms and others...made recordings, one was 'Valencia' for Columbia.

## Roger Wolfe Kahn Unit-Summer 1926

in Atlantic City at the Ritz Carlton Hotel. Abe Essig was the leader. Gus Edwards was the front man. Harry Gluck-tp; Julie Nassberg, Marty Miller-sax; \_\_\_\_\_-tb; Gus Helleburg-bass; Sammy Wilson-piano; \_\_\_\_\_-bnj; Murray Kaufman-dms.... may have made some recordings.



(left to right) Sidney Arodin, Tommy DeRose, Mike Martini, Wilder Chase and Harry Gluck



#### Ray Miller Orchestra-Sept 1926

Harry Gluck, Jimmy VanAnsdaletp; Andy Sindelar- tb; Ray Ebele, Fred Cressey, \_\_\_\_\_, -reeds; Happy Masefield-bass; Herman Kaplan-v; Raone Kenyon-p; Tony Briglie-dms...recorded at least 12 sides for Brunswick in Chicago. They came out about the early part of 1927.

#### Capitol Theatre Orch-Detroit-1927

Charlie Margulies, Harry Gluck, Lonnie Layhuc -tp; Ray Stillwell, Russ Duval-tb; Sid Trucker, Bob Chester, Rube Lerner-reeds; Vic Pollandt?, Jean Corey?, \_\_\_\_\_ Smith-violins; John Bailey, \_\_\_\_\_ Merry-banjos; Stanley Zabloski-bs; Irish Henry-tuba; \_\_\_\_\_ McCarthy-piano; Cal Stewart-dms; Jerry Marks was arranger and director.

Left Dec. 1927, came back to N.Y., played club and theatre jobs etc.

#### Jack Albin Orch.-Bossert Roof-Summer1928

Harry, Gluck-tp; Freddie Martin?- sax; Stan King-dms and others.

From 1928/1931 Gluck played clubs, Broadway shows, theatres and also soundtracks for the early flickers. He was a member of such bands as Jack Berger, George Olsen, Sam Lanin, Mike Markel, Ben Bernie, Rudy Vallee etc. He played a significant single engagement in 1929 with Ben Bernie aboard the SS Leviathan out at sea and they made the first ship to shore broadcast. Harry also was on an early sound track in a movie which featured Marlene Dietrich, Frederick March and Nancy Carroll. This was in 1929 at the old Paramount studios in Astoria Long Island.

#### Jack Berger's Hotel Astor Orch.-1931

Mike Miolla, Harry Gluck-tp; Teddy Gompers-sax; Phil Wall-p; Pinky Perlman-violin and vocal...and others. Perlman is today none other than the great Metropolitan tenor, Jan Peerce.

#### Major Bowes-1932

Harry was member of the Capitol Theatre pit band, Yascha Bunchick, Director.

After 1932 Gluck did several recording gigs with Tommy and Jimmy Dorsey under assumed names. In latter part of 1932 Harry played pit in a show which featured Beatrice Lillie called "Walk A Little Faster," From 1932/1936 Harry continued in club work and Broadway shows.

#### The Russ Morgan Period-1935/1940

During this period Harry Gluck served as a contractor 'without portfolio' for Russ Morgan who was a Brunswick recording manager. Literally the Union-book recorded for Brunswick. In 1936 Harry helped form Russ' individual band called 'Music In The Russ Morgan Manner.'..... Here is the 'Nucleus' of the 'Manner' band who were used for radio, recording and personal appearances:

Tony Colella, Johnny McGhee, Harry Gluck, Phil Capicotto, Mannie Weinstock-Trumpets; Russ Morgan, Will Bradley, Cliff Heather, Andy Russo, Red Jessup-Trombones;..... Hub Lytle, Gene Prendergast, Sid Trucker, Eddie Grosso, Chet Chastain-reeds;..... Mac Ceppos, Sid Harris, Herman Kaplan, George Hill, Ross Dixon-Strings;..... Claude Thornhill-piano; Joe Tarto-bass and tuba; Bonnie Pottle-bass; Larry Hall, Jimmy Lewis-Guitars; Chauncey Morehouse, Herman Pink-Drums.

Harry Gluck still has handy notes about the activities of the Morgan organization. It's a fabulous account of one nighters, recording gigs, radio shows, cross country hops, bus and airplane trips etc. Here is one page from Harry Gluck's diary. The year is 1937.

Jan 6-Brunswick Big Band Recordings  
Jan 8-Brunswick small band recordings  
Jan 25-End Casino  
Jan 26-Brunswick  
Feb 2-8th-Miami Florida  
Feb 13-Philip Morris radio  
Feb 16-Philip Morris radio  
Feb 19-Rutgers College Prom  
Feb 20&23-Philip Morris radio  
Feb 24,25,26 Brunswick 1 small, 1 big  
Feb 27&Mar 2-Philip Morris radio  
Mar 6&9-Philip Morris  
March 12-Springfield  
March 13&16-Philip Morris radio  
March 17 -Providence

Harry sums up these travels with Morgan: "We did a lot of traveling on busses.

Once did 31 one nighters in a row, all big jumps. Slept and dressed on bus. Often put paper under coat to keep warm. Went North to South and from South to North so many times it would get you dizzy. We use to fly when it was impossible to make an engagement by other means of transportation. We would go anywhere where they wanted our services. These were the murderous thirties."

Harry also has many pages of information on the Brunswick records and the musicians who were contracted for the date. These are still being sort out. Here is a personnel which accompanied Chick Bullock on Nov.1,1935. Phil Capicotto, Harry Gluck - tp; Russ Morgan, Cliff Heather - tb; Sid Trucker, Eddie Grosso, Chet Chastain-reeds; Mac Ceppos-violin; Claude Thornhill-p; Larry Hall-banjo; Joe Tarto-Tuba; Hy Fink-dms. Morgan or Thornhill played xylophone too.....1. The titles were On Treasure Island, Red Sails In The Sunset, Whispering, & Who .

Incidentally Harry contracted musicians for many Chick Bullock dates. He also contracted accompaniments for Lannie Ross, Buddy Clark and other singers. The groups also appeared under names other than Russ Morgan.

#### The Ray Bloch Period-1940 to the Present.

In 1940 Gluck joined the Bloch organization and has remained with them up to the present time. Today the Bloch band is the musical media for Ed Sullivan's 'Toast Of The Town' TV show. Here is the nucleus of the TV band personnel (CBS)..

Chris Griffin, Bernie Privin, and Harry Gluck-Tp; Toots Mondello, Johnny Pepper, Artie Drolinger, Hub Lytle-reeds; Warren Covington, Morty Bullman, Lawrence Brown-Tmb; Jack Zayde, Sol Deutsch, Felix Orlewitz, Frenchy Hershaft, - Strings; Ray Bloch, Ernie Wachsmen-p; Sam Shooebes; Howard Smith, Milt Schlesinger-dms..

In the preceding story we have presented a factual account of Harry Gluck's 35 year service to his industry. Many of our readers have probably heard of Harry for the very first time through this historical compilation. There are many musicians like pioneer, Harry Gluck who remain unknown or obscure and in that way our historical perspective of the colorful early years of our popular music loses so much. It's not the purpose to give these musicians any shallow publicity. It is the purpose to take factu-

al notes from their musical experiences and piece them together into a historical whole which will some day serve as source material for our music historian.

Harry, who lives with his wife, Lily and pretty daughter Ruby in New York City, would welcome any correspondence from any of our readers who have queries about musicians or events that were related to Harry's career. His address is:  
299 East 52 St.  
New York 22 N.Y.

Note: See 'Filling In Discographically', for other information on Gluck and NOJB

#### EMERSON DIARY -(Continued from p.14)

quantity of matrices, a plating plant, a recording laboratory and other facilities for the manufacture of records are included in the assets, the new management does not anticipate any interruption to the business.

Rudolph Kanarek, who recently organized the Phonograph Jobbers' Corporation, will be identified in a general way with the direction of the reorganized Regal Company. Mr. Kanarek is widely known as a manufacturer and merchant of experience, who entered the talking machine industry some years ago after many years in the banking business in New York. The plans of the new Regal interests call, Mr. Abrams said, for very conservative operations with the view of creating a solid volume of business without waste of unnecessary expense and they will announce the details of their plans when these are complete from time to time.

(To Be Continued In Forthcoming Issue)

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\* RECORD RESEARCH \*  
\*\*\*\*\*  
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#### CONTENTS OF THIS ISSUE-NO.11

The Lion Roars - E. Smith  
Golden Age, Blues Recording - LK & RC  
Cliff Edwards Hot Combinations-Waters  
Pioneer-Harry Gluck - LK & RC  
Fabledous Jelly Roll- H. Smith  
Black Swan  
Royale, Allegro, Elite-Labels -Rotante  
Emerson Diary - LK & RC  
Small Change, Swingin With Zacc  
Continental Jazz Discology-H.Flakser  
Filling In Discographically

The contents of 'Record Research' are indexed every month in the 'MUSIC INDEX', the key to current music periodical literature



# THE 'FABELOUS' JELLY ROLL

BY  
HARRISON SMITH

To have known and worked with Ferdinand "Jelly Roll" Morton for many years beginning way back in Jelly's Gennett days, was an experience to beat all experiences. To love the guy, to hate the guy, to call him a snob, saint, sinner, prevaricator, genius was all in a day's work. Yet his years on this earth will be remembered by all of us who love hot jazz as the fabulous 'Jelly' was one of its pioneering disciples. Your writer has some interesting reminiscences about Jelly.

## JELLY ROLL WAS A GREAT IMPROVISOR

In my hectic association with Jelly Roll I found him not to be an originator of tunes but a great improviser and embellisher.

Here is a list of tunes with their original titles and composers before Jelly changed them to Morton compositions.

### Original title

Circle Walk (Tosh Hammed & Ben Garrison)

Jelly changed it to

Circle Twist (Vi 38108)

### Original title

You Taught Me How To Love (Billie Ross)

Jelly changed it to

Washmouth Shuffle (Vi 23004)

### Original title

I Know Something Now (That I Didn't Know Before) (Gene Back)

Jelly changed it to

Oil Well\* (Vi 23321)

\* Reason behind this title is that your writer had some shares in Standard Oil at this time and Jelly used to jokingly call me 'Oil Well'.

### Original title

Ammy, Got A Border Now (Charley Pearson)

Jelly changed it to:

Polka Dot Stomp (Vi 23424)

### Original title

Put A Little Song Each Day (Harrison Smith-Ben Garrison)

Jelly changed it to

Each Day (Vi 23351) \*

\* This title I contend to be the greatest Jelly Roll recorded, Jelly had everything. I am at present modernizing the score and have renamed it 'Mortonia'.

### Original title

There's Nothin' Funny About That)  
That's Like It Oughta Be (Roy Evans and Harrison Smith)

Jelly changed it to

That's Like It Oughta Be (Vi 38601)

### Original title

No War (Harrison Smith-Ben Garrison)

Jelly changed it to

That'll Never Do (Vi 23019)

### Original title

(It's Always) "Sharing You" (Hector Marchese)

Jelly changed it to

Shakin' Amy (Vi 23351)

### Original title

Majestic Stomp\* (Hector Marchese)

Jelly changed it to

Blue Blood Blues (Vi 22681)

\* Originally featured by Arnold Johnson and his Majestic Hour Radio Orch. over the NBC Network coast to coast.. This was the theme song. The composer, Hector Marchese was a star sax player with the Johnson organization....Russ Morgan was featured.

## IT PAYS TO ADVERTISE

Advocates of Jelly inseparably associate him with the red-hot jazz school. However it was my thrill to hear Jelly & his orchestra at the Roseland (125th and 7th Ave.-3rd floor, no longer operative) play one of the most beautiful sweet renditions of "Sweetheart Of Sig Ma Chi"... This was in 1928 and Jelly had such excellent jazzmen as Lewis Metcalf, Paul Bacon, Walter Thomas, George Bacquet, Albert Nicholas, to name some, in this aggregation. A most peculiar incident grew out of this engagement. An advertising salesman of 'Variety' approached a preoccupied Jelly with the intention of securing an ad. This was accomplished by Jelly signing a contract form. However Jelly neglected to read a small print-type in the contract which indicated to the advertiser that he would have to notify the media by registered mail if he wished to discontinue the ad.

Jelly remained at this hall just a month or so. The ad ran for 64 weeks. There was quite a hassle in order to collect from Jelly.

## INQUIRING OF THE HISTORIANS

How could Jelly Roll Morton at 16 ever work in Lulu White's cabaret since he left at 16 and never returned to New Orleans? How could Bill Johnson be Jelly Roll's brother-in-law since Jelly never married anyone. Bill Johnson never married any of Jelly's sisters and Jelly never married any of Bill's sisters.

## JELLY LAUGHED THEM OFF

Morton had an infectious laugh which you could never forget. I remember Jelly laughing off several offers which may have effected his career and perhaps would have added another page of history to the growing jazz archives. Here are two episodes.

-Ex-Champion pugilist, Jack Johnson begged Jelly Roll in 1928 to let him front JR's band. Jack played great bull-fiddle. Jelly just laughed it off.

-Bill McKinney of Cotton Pickers' fame begged Jelly Roll to make arrangements for the band. Jelly just laughed it off.

## THEY TURNED JELLY DOWN

Many publishers including Mills, Shapiro Bernstein, Von Tilzer turned down Morton's tunes as junk but how they would like to have them now.

## WHO WROTE 'BLUE ROOM'?

One of Morton's fabulous claims is that he wrote the all time pops standard 'Blue Room.'

## JELLY ROLL IN 1932/1933

In 1932, I produced 'Headin' For Harlem', a musical comedy starring Lillyn Brown, (who's tintype appeared in the last issue of RR) and she engaged 'Jelly Roll' Morton as her pianist for a tour of New England. After the tour Jelly joined Laura Preppin's Orchestra at the short-lived Savoy Ballroom, Coney Island, N.Y. This was really a noisy place as it was located above a trolley car depot barn. The clang of the trolley bells and the clatter of the wheels use to give Jelly and the drummer the fits.

## JELLY ROLL MORTON'S WILL

I have a copy of Jelly's will which specifically states that his estate and property belongs to Anita Gonzales exclusively and as I study same I wonder how anyone can claim exclusive rights to her property as well as exclusive rights to PD tunes contained in the U.S. Government's P.D. recordings which are circulated upon request. Here is the text of the will.

FILE 208/148

I, FERDINAND JOSEPH MORTON RESIDING AT 108 EAST 32nd. STREET, LOS ANGELES, STATE OF CALIFORNIA, OF THE AGE OF 51 YEARS AND BEING OF SOUND AND DISPOSING MIND AND MEMORY AND NOT ACTING UNDER DURESS, MENACE, FRAUD OR UNDUE INFLUENCE OF ANY PERSON, WHATSOEVER, DO MAKE, PUBLISH AND DECLARE THIS MY LAST WILL AND TESTAMENT IN THE FOLLOWING MANNER, THAT IS TO SAY:

### FIRST

I GIVE AND BEQUEATH TO MY SISTER, AMIDE COLOS, ALL MY SHARE OF ROYALTIES AND INTEREST IN THE TEMPO MUSIC CO. WASHINGTON, D.C.

### SECONDLY

I HEREBY DEVISE AND BEQUEATH ALL THE REST AND RESIDUE OF MY ESTATE, WHETHER REAL OR PERSONAL PROPERTY TO MIXED, TO MY BELOVED ANITA GONZALES, WHO HAS BEEN MY BELOVED COMPORTER, COMPANION AND HELPMATE FOR MANY YEARS AND WHOSE TENDER CARE I SINCERELY APPRECIATE. THIS SHALL INCLUDE ALL ASCAP ROYALTIES AND SOUTHERN MUSIC CO. MELROSE MUSIC CO. AND ALL PROPERTY OF EVERY KIND OR OTHERWISE WHEREVER LOCATED.

### LASTLY

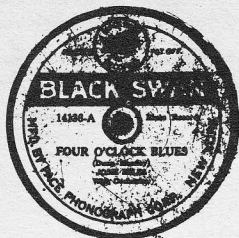
I HEREBY NOMINATE AND APPOINT HUGH E. MACBETH THE EXECUTOR OF THIS MY LAST WILL AND TESTAMENT TO SERVE WITHOUT BOND AND HEREBY REVOKE ALL FORMER WILLS BY ME MADE.

IN WITNESS WHEREOF, I HAVE HEREUNTO SET MY HAND AND SEAL THIS 28TH DAY IN THE YEAR OF OUR LORD NINETEEN HUNDRED AND FORTY ONE.

FERDINAND J. MORTON

CAR VALUE	\$500.00
51 RECORDS	25.00
APPAREL	100.00
DUE:	
HOSPITAL	8.42
"	36.63
MEDICINE	3.66





# BLACK SWAN



## \*\*\*\* 7100 SERIES \*\*\*\*

- 7101 ANTOINETTE GARNES - SOPRANO, ORCH. ACC. - CARO NOME - 'FROM RIGOLETTO' (VERDI)  
Note: RC Copy, Red Label C, Single-Face 10" recording, listed in "Chi Defender"  
4/1/22, On Olympic 19108 as by Regina Vicarino
- 7102 ANTOINETTE GARNES - SOPRANO, ORCH. ACC. - AH, FERS E LUI 'LA TRAVIATA' (VERDI)  
Note: Listed in "Chi Defender" 4/1/22. W.R. HEARNE REPORTS "No Artist's name shows  
on this label" for 7102. Chi Defender of 6/2/23 listed a coupling of "Caro Nome"  
& "Ah, Fers E. Lui By A.G. on BS 7102!!
- 7103 FLORENCE COLE TALBERT - SOPRANO ORCH. ACC. - THE BELL SONG, FROM 'LAKME' (DELIBES)  
Note: Listed in Chi Defender 6/3/22
- 7104 FLORENCE COLE TALBERT - SOPRANO ORCH. ACC. - THE KISS (ARDITI)  
- LAST ROSE OF SUMMER (BALFE)  
Note: Listed in Chi Defender 6/3/22
- 7105 KEMPER HERRELD - VIOLINIST - SOUVENIR (DRDLA) (60005)  
- SWANKE RIVER (FOSTER) (60005)  
Note: Listed from B.S. catalogue. The number 60005 followed each title. Recording  
also on Para 12186
- 7106 HATTIE KING HEAVIS - SOPRANO ORCH. ACC. - THERE IS A GREEN HILL FAR AWAY (GOUNOD)  
- I'M SO GLAD TROUBLE DON'T LAST ALWAYS (R. DETT)  
Note: Listed in Amsterdam News, 4/4/23

## \*\*\*\* 10000 SERIES \*\*\*\*

The next known series following the 7000 series is the 10000 catalog number series.  
It appears that the first listing would be 10065. This was an unusual way to begin a series and many questions have arisen. W.C. ALLEN makes the following comment:  
"Could 10065 be a continuation of the 2000 series? How low do the 10000's go? From release dates so far known, 10000's seem to fit between 2064 and 2100." PERRY ARMAGNAC further notes "Time dates are consistent with release dates and both seem to me to make these series look concurrent rather than consecutive; unless - as on re-reading I see WCA probably meant a block of 10000's intervened between two parts of the 2000 series." BOB COLTON comments: "It may be this 10000 series in question was completely substituted for the series block 2065/2099, reasons unknown to me. A 1923 Black Swan catalogue lists the 2065/2099 block and adjacent to many of these listings there appear "10000" numbers in brackets. Closer examination of these numbers indicate that they were indeed members of the 10000 catalog series of Black Swan. COLTON reports that he has personally examined several of the 10000 series recordings but he has never seen a recording in the 2065/2099 block. If any of our readers have such a recording in this mystery series please enlighten us.

- 10065 15120-B BALTIMORE BLUES ORCHESTRA - WHY DEAR (HENRY R. COHEN) (2069, see RR#8, p.13)  
15119-B - LEARN TO SMILE (HARBACH & HIRSCH) " " "  
Note: Armagnac copy, label C... 15120B is by Benny Kreuger's Orch on Olympic 15120-B
- 10066 (NOT KNOWN - probably same group & titles which appear on BS2070 (See RR#8, p.13)
- 10067 (NOT KNOWN - probably same group & titles which appear on BS2071 (See RR#8, p.13)
- 10068 FRED SMITH'S SOCIETY ORCHESTRA - ZOWIE (BS2072-See RR#8, p.13)  
- ARABIA " " "  
Note: Listed in Chi Defender 9/16/22 as an 'August Release' - "Zowie" probably on  
01.15123B & Operaphone 31135-- 'Arabia' probably on 01.15105 By 'Green Bros. Novelty Band
- 10069 HENDERSON'S DANCE ORCHESTRA - THE LAST WALTZ (BS 2073-See RR#8, p.13)  
- JANE " " "  
Note: Listed in Chi Defender 9/16/22 as an 'August Release' - 'The Last Waltz', prob. on  
01.15113 as by the 'Merry Melody Men'....
- 10070 15101-B ETHEL WATER'S JAZZ MASTERS - SPREAD YOUR STUFF (BS2074, See RR#8, p.13)  
15110-B - SNUGGLE (CLOSE TO YOUR HEART) " " "  
Notes: Colton Copy, label C - listed in Chi Defender 9/16/22 as an 'August release'...;  
15101-B as by 'Palace Trio With Orchestra' on 01.15112.. 15110-B as by 'Van Eps Quartet'  
on 01.15110
- 10071 none- LAUREL DANCE ORCHESTRA - HONEYMOON BLUES (BS2075) (See RR#8, p.13)  
15112A - CHERRY BLOSSOMS " " "  
Notes: Colton copy, label C... 15112A as by 'Lanin Roseland Orch.' on 01.15112
- 10072 HENDERSON'S DANCE ORCHESTRA - LOVE DAYS (BS2076-See RR#8, p.13)  
- SAY IT WHILE DANCING " " "  
Note: Listed in TM Weekly as of 9/22.
- 10073 386-2 ETHEL WATER'S JAZZ MASTERS - TIGER RAG (BS2077-See RR#8, p.13)  
- PACIFIC COAST BLUES " " "  
Note: DIK HOLBROOK Copy, label C. Dik has some fascinating commentary about this  
rare disc..... "On the Tiger Rag side there is a lightly etched number in reverse under  
the stamped number 10073-A which is also in reverse (inverted). This etched number is  
386-2 and was done by hand. The Pacific Coast Blues has 10073-B right side up but no  
thing more..... The sound of the band on the two sides of my record leaves me honestly  
confused. The "Tiger Rag" side features a middle-register clarinet that sounds too much  
like Munes, but never like Lytell, and always copying the tiresome runs of Larry Shields.  
There is a gitty trombone unlike Miff Mole or Grande and like nobody in particular that  
I could think of. The cornet or trumpet had heard Freddy Keppard and mimicked his fa-  
vorite fast break. The drummer used his slide whistle with telling effect (on my nerves).  
If there is a piano, he is far more subdued than Signorelli. I played several QM5 re-  
cords of that period and there is no similarity in style or beat. Only the same instru-  
mentation and no banjo. Didn't sound like Dabney, Europe or Synco Jazz Band. May or may  
not be Negro..... The Pacific Coast Blues features a heavy, somph trombone; incisive,  
high register cornet or trumpet that hits that same high note repeatedly (like the guy  
on Albert T. Short's Tivoli Syncooperators); unimaginative clarinet that has only enough  
breath for short runs; weak piano; and a drummer who beats the bajebers out of his wood  
blocks. Pacific Coast Blues is a Lucille Hegamin tune, but her Dixie Daisies don't ap-  
pear to have recorded it. QM5 is the only gang I can think of who did it, but this is  
not the fivesome. Wonder if the Tiger side could be the same as the "Whiteway Jazz  
Band" on Paramount 20014? Does anyone own this Paramount "Tiger Rag"?.....

- 10074 BRASHEAR'S CALIFORNIA ORCHESTRA - STUTTERING (BS2078, See RR#8, p.13)  
- I WISH I KNEW " " "  
Note: Listed in Chi Defender 10/7/22
- 10075 10075-A HENDERSON'S DANCE ORCHESTRA - BAMBOO ISLE (BS2079, See RR#8, p.13)  
10075-B - BLUE BAMBOO " " "  
Note: Ken Hulsizer Copy, label C... listed in Chi Defender 10/7/22
- 10076 SAMMY SWIFT'S JAZZ BAND - WANG WANG BLUES (BS2080, See RR#8, p.13)  
- LUCKY DOG " " "  
Note: Listed in Chi Defender 10/7/22.... 'Wang' probably on 01.15106 by Benny Kreuger's  
Orch. and 'Lucky Dog' probably is on 01.15107 by Lanin's Roseland Orch.
- 10077 HENDERSON'S DANCE ORCHESTRA - THAT DA DA STRAIN (BS2082, See RR#8, p.13)  
- WHEN YOU'RE CRAZY OVER DADDY " " "  
Note: Listed in Amsterdam News 11/29/22.
- 10078 SAMMY SWIFT'S JAZZ BAND - THE CAROLINA SHOUT (BS2082, See RR#8, p.13)  
- AWAY DOWN SOUTH " " "  
Note: Listed in Amsterdam News 11/29/22.
- 10079 BRASHEAR'S CALIFORNIA ORCHESTRA - COAL BLACK MAMMY (BS2082, See RR#8, p.13)  
- CAROLINA SHOUT " " "  
Note: Listed in TMW 12/22 - - This item seems to be all 'Balled up.' Is it possible  
that both 10078 and 10079 have 'Carolina Shout'? To confuse the matter even more  
so, check back to BS 2083 (RR#9, p.23) and you will find that according to the 1923  
Black Swan Catalogue, the counterpart of BS2083 would be BS 10075 by JOHNSON ALL  
STAR ORCH. - CAROLINA IN THE MORNING/HOMESICK..... If any of our readers have 10078  
and/or 10079 please send us details..... An unofficial statement concerning the  
'Carolina Shout' would have us believe that this Black Swan item may very well be  
the James P. Johnson group on the Arto family labels. Any Comments.
- 10080 1413-B FRED SMITH'S SOCIETY ORCHESTRA - LOVIN' SAM, THE SHEIK OF ALABAMA (AGER)  
1415-B - TOOT, TOOT, TOOT (KAHLERDMAN-RUSSO)  
(for above coupling see BS2084, RR#9)
- Note: Armagnac copy, label C.... "1413-B is also on Melody 1413-B credited to  
Broadway Melody Makers"... TMW "12/22" release lists for this number (10080): LAUREL  
DANCE ORCHESTRA - ROMANY LOVE/BABY GIRL. This coupling would seem to have been  
cancelled and rescheduled since 'Lovin Sam' and 'Toot' has actually been examined  
by Armagnac, and the two titles given by TMW are re-coupled on 10081/10082.... Wow!
- 10081 LAUREL DANCE ORCHESTRA - MAHOMET (10081/10082)  
- ROMANY LOVE " " "  
Note: Listed in TMW 1/23
- 10082 JOHNSON'S ALL STAR ORCHESTRA - NEW MOON (10081/10082)  
- BABY GIRL " " "  
Note: Listed in TMW 1/23
- 10083 HENDERSON'S DANCE ORCHESTRA - TROT ALONG (10081/10082)  
- DUMBELL " " "  
Note: Listed in TMW 1/23
- And so ends the 10000 series with the last known number being 10083. It appears to  
have had a least a 6 month span from August 1922 to Jan 1923.

## \*\*\*\* 14100 SERIES \*\*\*\*

Our next series is the 14100 series. This series like its 10000 series brother, also  
has a peculiar numerical beginning, that being BLACK SWAN 14114. Why?  
This 14100 series has a fascinating amount of recordings by many Blues-singers and  
it is the most interesting from the blues-jazz viewpoint

Very few or these 14100 have master numbers, however on the majority of items examined  
there appears to be small numbers in the wax surrounding the label. We shall list these  
in brackets. We have no idea what these numbers mean, they may be takes.

- 14114 (2) TRIXIE SMITH WITH ORCHESTRA - HE MAY BE YOUR MAN (BUT HE COMES TO SEE ME  
- FAMOUS BLUES SINGER- (FOWLER) (PARA.12163)  
(3) - - - PENSACOLA BLUES (SPENCER WILLIAMS) " " "  
Note: Colton copy, label C... Aural Evidence (Orch. Acc.)... one or two tp;tb;cl;v;b;J P.
- 14115 (1) MARY STRAINE - SOPRANO - AIN'T GOT NOTHING BLUES (FOWLER) (PARA.12132)  
(2) JOHN P. VIGAL - TENOR - FOWLER TWIST (FOWLER) " " "  
Note: Colton copy, label C... Aural Evidence (Orch. Acc.)... Tp;cl;sax;tb;bn;jp. for  
both sides.. Piano solo (Lemuel Fowler) on 'Fowler Twist'. Vigal was not a pseud.  
For Ernest Hare as some would want us to believe. Vigal was a Negro entertainer of  
the early twenties. His last employ was with Milton Berle, in the early 50's or late  
40's... According to the Chi Defender this recording was for 'August 1922' release.
- 14116 MAMIE JONES - SOPRANO WITH ORCHESTRA - HONEY ROSE  
- MANDY 'N ME  
Note: Listed by Chi Defender as 'August 1922' release. No other info. on disc avail-  
able.
- 14117 (4) ETHEL WATERS AND JOE SMITHS JAZZ MASTERS - JAZZIN BABIES BLUES (RICHARD JONES) PARA 12175  
(4) - - - - - KIND LOVIN' BLUES (MITCHELL HENDERSON) " " "  
Note: KENDZIORA COPY, Label C... TMW Lists "Special Release 8/22"
- 14118 ETTA MOONEY - EARLY EVERY MORN' BLUES (PARA 12151)  
- LONESOME MONDAY MORNING BLUES " " "  
Note: listed in TMW as "9/22"... Listing in Chi Defender leaves off 'Blues' in the  
second title. No other info. available. Request first-hand information.  
(TO BE CONTINUED IN A FORTHCOMING ISSUE)- FOR DEFINITION, ABBREVIATIONS ETC.  
SEE RR # 4 & 5....



# ROYALE-ALLEGRO-ELITE LABELS

COMPILED BY ANTHONY ROTANTE

## A PRELIMINARY EXAMINATION OF THE ROYALE-ALLEGRO-ELITE LABELS

Ray Wile in a recent column in Record Research called attention to the LeadBelly sides which were issued on Royale label as "The Lonesome Blues Singer". These sides originally recorded for Musicraft were previously unissued.

This calls attention to the fact that in the catalogue of the Royale-Allegro-Elite labels a great amount of important material has been issued on 10 inch sides, and later re-issued on 12 inch sides with vague names or no reference to artist names. These LP's seem to contain a great deal of cut-out material which cannot be procured anywhere else.

Records are available at prices ranging from 69¢ for the 10" LP to \$2.00 for the 12" LP. Of course the surfaces are not always of the best quality.

On this series of labels can be found masters from HIT, MUSICRAFT, MAJESTIC and most recently HRS and SAVOY.

The task of accumulating is such a large one and requires so much of one person's time that we have taken the liberty of listing sketchiest information in the hope that you'll pour the desired information into us and thereby help complete the story. None of the EP's have been listed as that is a task by itself.

ROYALE 10" 18000 SERIES  
and one VLP 6052

ADDRESS ALL COMMENTS TO  
ANTHONY ROTANTE, 2059 MCGRAW AVE.  
BRONX NEW YORK

ROYALE 18116  
ALBERT LANGUE & "THE DIXIE STOMPERS"  
ONE HOT CLUB DE BELGIQUE  
LES OIGNONS  
WANG WANG BLUES  
DOUDOU BLUES  
JA - DA

ROYALE 18118  
JIM BUSHKIN & OTHERS  
Titles on this record have not been listed.

ROYALE 18128  
SIDES OF HARLEM - COTIE WILLIAMS ORCH.  
DUBOIS SCHOOLS OF HARLEM  
I CAN'T GET STARTED  
I'M BEGINNING TO SEE THE LIGHT  
SATURDAY NIGHT

ROYALE 18131  
SIDES SONGS - THE LONESOME BLUES SINGER  
DUBOIS WHERE DID YOU SLEEP LAST NIGHT  
IN NEW ORLEANS  
PRETTY FLOWER IN YOUR BACK YARD  
BILL BRADY  
DUBOIS YELLOW GAL  
WHEN THE BOYS WERE ON THE WESTERN  
PLAINS  
ROBERTA  
JOHN HARDY  
Notes: Previously unissued Musicraft Lead  
Belly sides discussed by Ray Wile in  
our magazine.

ROYALE 18152  
DUKE ELLINGTON  
4038A BEAUTIFUL INDIANS - HIAWATHA  
BEAUTIFUL INDIANS - MINNEHAHA  
IT SHOULDN'T HAPPEN TO A DREAM  
4038B DIMINUENDO IN BLUE  
HAPPY GO LUCKY LOCAL - PART 1  
HAPPY GO LUCKY LOCAL - PART 2  
TULIP OR TURNIP

Notes: From Musicraft. See Ellington Table

ROYALE 18156  
JACK TERGARDEN ORCH.  
THE BLUES  
WIGHTY LAK A ROSE  
BOOGIE WOOGIE  
MONT HAGANS' BLUES  
CANADIAN CAPERS  
HENDUSTAN  
SHINE  
KING PORTER STOMP

Notes: Source unknown to me, May be old  
Variety sides.

ROYALE 18158  
HIE WIE RUSSELL ORCH.  
4038A ST JAMES INFIRMARY  
THE LADY IS A TRAMP  
CALIFORNIA HERE I COME  
4038B COUNTRY  
LOVE IS HERE TO STAY  
CHINA BOY

Notes: From Savoy, "Jazz At Storyville"

ROYALE 18166  
EARL 'FATHER' HINES  
18166A MONDAY DATE  
OFF TIME BLUES  
PANTHER RAG  
18166B STOWAWAY  
JUST TOO SOON  
CHICAGO HIGH LIFE

Note: QRS piano solos from HRS

ROYALE VLP 6052  
MODERN AMERICAN MUSICIANS  
6052A TONY MOTTOLA FOUR  
COQUETTE  
ELLIS LARKIN TRIO  
WHAT IS THIS THING CALLED LOVE  
EARL BOSTIC & HIS ORCH.  
THE MAN I LOVE  
COTIE WILLIAMS SEXTET  
SWEET LORRAINE

6052B JOHNNIE GUARNERI TRIO  
ALL THE THINGS YOU ARE  
BED FREEMAN ORCH.  
I'M JUST WILD ABOUT HARRY  
LENNIE TRISTANO ORCH.  
SUPERSOON  
RAY MCKINLEY ORCH.  
HANGOVER SQUARE

Note: All from Majestic

## ALLEGRO ELITE 3000 SERIES

ALLEGRO-ELITE 3074  
DUKE ELLINGTON  
3074A OVERTURE TO A JAM SESSION PART 1  
OVERTURE TO A JAM SESSION PART 2  
JAM - A - DITTY  
THE BEAUTIFUL INDIANS - HIAWATHA  
THE BEAUTIFUL INDIANS - MINNEHAHA  
HAPPY GO LUCKY LOCAL PART 1  
HAPPY GO LUCKY LOCAL PART 2

3074B BLUE SKIES  
DIMINUENDO IN BLUE  
MAGENTA HAZE  
GOLDEN FEATHER  
SULTRY SUNSET  
FLIPPANT FLURRY

Note: See Ellington table

ALLEGRO-ELITE 3080  
SARAH VAUGHN

I'M THROUGH WITH LOVE  
DON'T WORRY ABOUT ME  
SEPTEMBER SONG  
GENTLEMAN FRIEND  
I FEEL SO SMOOCHIE  
TROUBLE IS A MAN  
ITS MAGIC  
THE ONE I LOVE BELONGS TO SOMEBODY ELSE  
ITS YOU OR NO ONE  
LOVE ME OR LEAVE ME  
A HUNDRED YEARS FROM TODAY  
TIME AFTER TIME  
EVERYTHING I HAVE IS YOURS  
LOVER MAN (\*)

Note: From Musicraft and some also appeared on  
MGM. 1 side (\*) is from Guild.

ALLEGRO-ELITE 3083  
DIZZY GILLESPIE  
3083A BLUE 'N' BOOGIE  
HOT HOUSE  
GROOVIN' HIGH  
DIZZY ATMOSPHERE  
ALL THE THINGS YOU ARE  
THINGS TO COME  
HE BEEPED WHEN HE SHOULD BOPPED  
3083B ONE BASS HIT PART 1  
ONE BASS HIT PART 2  
RAY'S IDEA  
OUR DELIGHT

GOOD DUES BLUES  
OOP BOP 'SH BAM  
THAT'S EARL'S BROTHER

Note: See Gillespie Table

ALLEGRO-ELITE 3102  
GEORGIE AULD CONCERT  
3102A JUST SITTING & ROCKIN'  
BLUE MOON  
JUST YOU JUST ME  
I DON'T KNOW WHY  
STORMY WEATHER  
IN THE MIDDLE  
STOMPIN' AT THE SAVOY

3102B HONEY  
HMM COMES HEAVEN AGAIN  
LET'S JUMP  
COME TO BABY DO  
TIME ON MY HANDS  
SEEMS LIKE OLD TIMES  
ROUTE 66

Note: From Guild and Musicraft.

ALLEGRO-ELITE 3104  
THUS JAZZ BY AMERICA'S ALL STARS  
3104A SWEET GEORGIA BROWN  
DINAH  
AFTER YOU'VE GONE  
I SURRENDER DEAR  
THE SHEIK OF ARABY  
CHINA BOY  
I'M CONFESSIN

3104B WHISPERING  
ROSE ROOM  
IT'S THE TALK OF THE TOWN  
HOW HIGH THE MOON  
I WOULD DO ANYTHING FOR YOU  
STOMPIN' AT THE SAVOY  
FLYING HOME

Note: Unknown to me.

ALLEGRO-ELITE 3108  
SARAH VAUGHN CONCERT  
3108A WHEN WE'RE ALONE  
YOU'RE BLAME  
DON'T BLAME ME  
I DON'T STAND A CHANCE OF A CHANCE  
I COVER THE WATERFRONT  
WHAT A DIFFERENCE A DAY MAKES  
NATURE BOY  
3108B I'M GLAD THERE IS YOU  
TENDERLY  
BODY AND SOUL  
MY KINDA LOVE  
I CAN MAKE YOU LOVE ME  
SOMETIMES I FEEL LIKE A MOTHERLESS  
LORD'S PRAYER /CHILD

Note: From Musicraft.

ALLEGRO ELITE 3110  
BOOGIE WOOGIE OF ALL TYPES  
(AMERICA'S ALL STAR GROUPS)  
BOOGIE WOOGIE DANCE  
COCKTAILS FOR TWO  
CLARINET BOOGIE BLUES  
CONEY ISLAND BOOGIE  
DIZZY BOOGIE  
RHYTHM BOOGIE  
RIOT IN BOOGIE WOOGIE  
BUMBLE BOOGIE WOOGIE  
NEW ORLEANS BOOGIE  
SUGAR  
BARRELHOUSE BOOGIE  
EARLY MORNING BOOGIE  
CHICAGO BOOGIE  
ON THE SUNNY SIDE OF THE STREET  
SHADE OF THE OLD APPLE TREE

Note: Maurice Rocco, Jerry Wald, Gillespie,  
Parker are among these sides. Not  
sorted yet.

## ALLEGRO ROYALE 1400, 1500, 1600

ALLEGRO-ROYALE 1466  
ARTIE SHAW HOUR

Note: These are the Musicrafts. Please supply  
titles.

ALLEGRO-ROYALE 1514  
MAURICE ROCCO  
1514A ST. LOUIS BLUES  
SUGAR  
SUNNY SIDE OF THE STREET  
ROSE ROOM  
COCKTAILS FOR TWO  
SOMEBODY LOVES ME  
WRAP YOUR TROUBLES IN DREAMS  
1514B IN THE SHADE OF THE OLD APPLE TREE  
YOU CAN DEPEND ON ME  
INVITATION TO THE BLUES  
TONKY BLUES  
HOUR OF PARTING  
EASTER PARADE

Note: Maurice Rocco - from Musicraft

ALLEGRO-ROYALE 1590  
JOE BUSHKIN & HIS RHYTHM  
1590A CHICAGO  
TWELFTH STREET RAG  
EDgewater BEACH  
DIOGIN' THE GUTTER  
NEW ORLEANS BUTTERFLY  
HOITY TOITY

1590B EDDIE SAFRANSKI TRIO  
MARTIN KANE THEME  
NO MOON AT ALL  
TEDDY WILSON  
SWEET GEORGIA BROWN  
TALK OF THE TOWN  
WHISPERING  
AFTER YOU'VE GONE

Note: The Joe Bushkin from Elite-Hit-Varsity?  
Safranski-Wilson from Musicraft.

ALLEGRO-ROYALE 1591  
DUKE ELLINGTON  
OVERTURE TO A JAM SESSION PART 1  
OVERTURE TO A JAM SESSION PART 2  
JAM A DITTY  
BEAUTIFUL INDIANS - HIAWATHA  
BEAUTIFUL INDIANS - MINNEHAHA  
HAPPY GO LUCKY LOCAL PART 1  
HAPPY GO LUCKY LOCAL PART 2  
BLUE SKIES  
DIMINUENDO IN BLUE  
MAGENTA HAZE  
GOLDEN FEATHER  
SULTRY SUNSET  
FLIPPANT FLURRY

Note: See Ellington Table

ALLEGRO-ROYALE 1592  
SARAH VAUGHN SINGS

Note: These are the Musicraft titles?  
Please supply titles.

ALLEGRO-ROYALE 1593  
DIZZY GILLESPIE & HIS MEN  
1593A BLUE 'N' BOOGIE  
HOT HOUSE  
GROOVIN' HIGH  
DIZZY ATMOSPHERE  
ALL THE THINGS YOU ARE  
THINGS TO COME  
HE BEEPED WHEN HE SHOULD BOPPED

1593B ONE BASS HIT PART 1  
ONE BASS HIT PART 2  
RAY'S IDEA  
OUR DELIGHT  
GOOD DUES BLUES  
OOP BOP SH' BAM  
THAT'S EARL'S BROTHER

Note: From Guild & Musicraft. See Gillespie  
Table.

ALLEGRO ROYALE 1600  
FREDDIE MITCHELL & HIS ORCH.  
1600A ALAMO BOOGIE  
TWO O'CLOCK BOOGIE  
ONE O'CLOCK BOOGIE  
MUSIC MAKERS BOOGIE  
BOOGIE SUMMERTIME  
IDAMO BOOGIE

1600B EASTER PARADE  
ROCKIN' WITH COOP  
BOOGIE BLUES  
TILL TOM BOOGIE  
AULD LANG SYNE BOOGIE  
JINGLE BELLS BOOGIE  
FREDDIE'S CALYPSO  
FRENESI

Note: From Derby.

ALLEGRO ROYALE 1608  
SARAH VAUGHN

Note: These are the Musicrafts. Please supply  
titles.

ALLEGRO ROYALE 1634  
GREAT TENOR JAZZ MEN

1634A STAN GETZ  
DON'T WORRY ABOUT ME  
AND THE ANGELS SWING  
CHARLIE VENTURA  
DARK EYES  
BIG DEAL  
TED NASH  
OVER THE RAINBOW  
ANNIE LAURIE

1634B DON BYAS  
SEPTEMBER SONG  
THEY SAY IT'S WONDERFUL  
BEN WEBSTER  
BODY AND SOUL  
HONEYUCKLE ROSE  
COLEMAN HAWKINS  
OLD MAN RIVER  
WRAP YOUR TROUBLES IN DREAMS

Note: From Savoy.

ALLEGRO-ROYALE 1638  
ALL STAR JAZZ CONCERT -  
BECHEY-SPANIER-STEWART

1638A BECHET-SPANIER  
SWEET LORRAINE  
LAZY RIVER  
CHINA BOY  
4 OR FIVE TIMES  
THAT'S A PLANTY  
1638B IF I COULD BE WITH YOU  
SQUEEZE ME  
SWEET SUE, JUST YOU  
MAX STEWART ORCH.  
CHERRY  
DIOGA DIOGA DO

Note: From HRS



# ROYALE 4000 SERT

ROYALE 4014

DUKE ELLINGTON PLAYS

OVERTURE TO A JAM SESSION PART 1  
OVERTURE TO A JAM SESSION PART 2  
JAM - A - DITTY  
MAGENTA HAZE  
BLUE SKIES  
FLIPPANT FLURRY  
SULTRY SUNSET  
GOLDEN FEATHER

Note: See Ellington table

ROYALE 4015

RAY MCKINLEY

TUMBLBUG  
HANGOVER SQUARE  
BORDERLINE  
GUMIN OUT  
HOWDY FRIENDS  
IN THE LAND OF THE BUFFALO NICKEL  
SAND STORM  
DOWN THE ROAD A PIECE

Note: From Majestic

ROYALE 4016

JIMMY LUNSFORD PLAYS

MARGIE  
THE JELLIES  
SIT BACK & RELAX  
SHOT OUT  
FOUR OR FIVE TIMES  
JAY GEE  
CALL THE POLICE  
I NEED A LIFT

Note: From Majestic

ROYALE 4017

DIZZY GILLESPIE PLAYS

EMANON  
THINGS TO COME  
HE BEEPED  
ONE BASS HIT  
GROOVIN' HIGH  
DIZZY ATMOSPHERE  
BLUE N' BOOGIE  
ALL THE THINGS YOU ARE

Note: See Gillespie Table

ROYALE 4023

ARTIE SHAW PLAYS

THE HORNET  
HOW DEEP IS THE OCEAN  
I DON'T STAND A GHOST OF A CHANCE  
BEGIN THE REGUINE  
WHAT IS THIS THING  
GET OUT OF TOWN  
YOU DO SOMETHING TO ME  
LOVE FOR SALE  
THE GLIDER  
NIGHT AND DAY  
MY HEART BELONGS TO DADDY  
GUILTY  
I'VE GOT YOU UNDER MY SKIN  
LOVE OF MY LIFE  
IN THE STILL OF THE NIGHT

ALONG WITH ME

Note: From Musicraft

ROYALE 4028

BOYD RAEHURN

MARCH OF THE BOYDS  
BOYDS NEST  
INTERLUDE  
I DIDN'T KNOW ABOUT YOU

Note: From Musicraft

FLETCHER HENDERSON ORCH.

KING PORTER STOMP  
MOTEN SWING  
MINOR RIFF  
SATCHEL MOUTH BABY

Note: Unknown To Me

ROYALE 4032

DIZZY GILLESPIE & HIS ORCH.

I WAITED FOR YOU  
RAY'S IDEA  
OUR DELIGHT  
GOOD DUES BLUES  
SALT PEANUTS  
A HAND FULLA GIMME  
THAT'S EARL'S BROTHER  
OOP BOP SH' BAM

Note: See Gillespie Table

ROYALE 4038

DUKE ELLINGTON PLAYS

BEAUTIFUL INDIANS-PART 1  
BEAUTIFUL INDIANS-PART 2  
IT SHOULDN'T HAPPEN TO A DREAM  
DIMINUENDO IN BLUE  
HAPPY GO LUCKY LOCAL PART 1  
HAPPY GO LUCKY LOCAL PART 2  
TULIP OR TURNIP

Note: See Ellington Table

ROYALE 4046

COOTIE WILLIAMS

I CAN'T GET STARTED  
I'M BEGINNING TO SEE THE LIGHT  
SATURDAY NIGHT  
CHERRY RED BLUES  
SOMEBODY'S GOT TO GO  
I SHOULD'VE BEEN THINKING  
SAVE THE BONES FOR HENRY JONES  
ECHOES OF HARLEM

Note: From Hit and Majestic

ROYALE 4054

BUNNY BERIGAN'S LAST RECORDINGS

SKYLARK  
MY LITTLE COUSIN  
SOMEBODY ELSE IS TAKING MY PLACE  
THE WHITE CLIFFS OF DOVER  
ME AND MY KALINDA  
TIS AUTUMN  
TWO IN LOVE

Note: from Elite-Philharmonic.

## Dizzy Gillespie Guild-Musicraft Reissues

### A Reference Table

MASTER	TITLE	GUILD	MUSICRAFT	ROYALE	ELITE 12"	ROYALE EP	ALLEGRO 10"
555	BLUE N' BOOGIE	1001	486		3083A	280A	4017
568	HOT HOUSE	1003	486		"		
554	GROOVIN' HIGH	1001	485		"	280B	4017
556	DIZZY ATMOSPHERE		488		"	280A	4017
557	ALL THE THINGS YOU ARE		488		"		4017
5611	THINGS TO COME		447		"		4017
5612	HE BEEPED WHEN		487		"		4017
5427	ONE BASS HIT PT.1		404		3083B		4017
5605	ONE BASS HIT PT.2		404		"		4017
5610	RAY'S IDEA		487		"		4032
5550	OUR DELIGHT		399		"		4032
5551	GOOD DUES BLUES		399		"		4032
5498	OOP BOP SH BAM		383		"		4032
5500	THAT'S EARL'S BROTHER		383		"		4032
5789	EMANON					280B	4017
?	I WAITED FOR YOU						4032
?	SALT PEANUTS						4032
?	A HAND FULLA GIMME						4032

## DUKE ELLINGTON MUSICRAFT REISSUES

MASTER	TITLE	MUSICRAFT	12" ALLEGRO-ELITE	12" ALLEGRO-ROYALE	10" ROYALE	10" ROYAL EP	10" ALLEGRO
5845	OVERTURE TO A JAM SESSION PT. 1	463	3074A	1591		203	4014
5846	OVERTURE TO A JAM SESSION PT. 2	463	"	"		203	4014
5847	JAM A DITTY	466-511	"	"		291A	4014
5817	BEAUTIFUL INDIANS - HIAWATHA	464	"	"	18152		4038
5824	BEAUTIFUL INDIANS - WIDNEHAWA	464	"	"	18152		4038
5816	HAPPY GO LUCKY LOCAL PT. 1	461	"	"	18152		4038
5814	HAPPY GO LUCKY LOCAL PT. 2	461	"	"	18152		4038
5815	BLUE SKIES	484	3074B	"		203	4014
5765	DIMINUENDO IN BLUE	511	"	"	18152		4038
5766	MAGENTA HAZE	483	"	"		291A	4014
5823	GOLDEN FEATHER	465	"	"		291B	4014
5813	SULTRY SUNSET	466	"	"		291B	4014
5818	FLIPPANT FLURRY	465	"	"		203	4014
	TULIP OR TURNIP				18152		4038
	IT SHOULDN'T HAPPEN TO A DREAM				18152		4038

DATES: OCT.23,1946 - 5765/66

NOV.25,1946 - 5813/18

DEC. 5,1946 - 5823/24

DEC.11,1946 - 5841/42

DEC.19,1946 - 5845/47

## ROGER'S ROOST

by

Roger Dunn

\*\*\*\*\*

As in most fields of artistic creation, the artist has moments of profound and brilliant creation, when all his powers seem to bring out everything he wants to express. Then there are moments when his conception, emotion and skill just don't seem to jell the way they should.

The times during a single year that a musician feels he is really creating at top form are all too few. Most really great jazz musicians are not continually consistent in their improvising.

A musician usually plays his best when he is at peace with himself and really happy emotionally. Any negative atmosphere will tighten up his free-flow of ideas and emotions.

At a jazz recording session in a studio, the atmosphere and the time at which the records are cut are not always conducive for bringing out the best jazz a musician can create. Many sessions are cut late at night and early in the morning when many a musician tends to be pretty tired.

The time limitation of the session, the unrelaxed feeling created by differing opinions on new things should be done, the unsympathetic attitude of the recording director to the emotions of the musicians, temperaments of the artists involved all can produce a jazz session of little artistic worth, or of emotional warmth.

There are times when a recording session should not be held. For example - if the men haven't really thought enough about what they want to record and why they shouldn't record until they've planned something. Many sessions turn out poor because the musicians just want to record to pick up some extra loot, or the record company wants to flood the market with "new" jazz talent even if there is no real talent to record.

Musicians taking part in a record date should do everything possible to feel alive and relaxed enough to give their best solos to posterity.

Some jazz artists take a few drinks before they record to loosen up their nerves which may be tense. Sometimes they take a little too much and their ability to play well becomes impaired. A musician should carry around a tape recorder if possible as he can record himself whenever he feels he is filled with creation that is just bursting to express itself.

A musician should start warming up a day or two before the session so that his fingers will be able to respond perfectly to his musical thoughts.

There are various methods of changing one's emotional "battery" for top-level creation.

One way is to listen to your favorite jazz records as near to the recording time as possible. This seems to fill one with a creative energy that wants to create itself.

Most musicians are very sensitive people who only give their best if treated with respect and understanding. If the people involved in the recording session could concentrate on the artistic merits of what they were going to record for posterity, and forget such things as money, time schedules, personal differences etc. there should be a greater number of excellent sessions and in the end result more money from the sale of the records. The jazz public knows what is good and buys it. The poor sessions only gather dust on record store shelves.

It's the responsibility of the musicians and the recording directors to get the most out of their recording.



# THE EMERSON DIARY

Compiled  
by  
Bob Colton  
and  
Len Kunstad

## Part 2

Oct. 5, 1921

The resignation of A.T. Emerson from the sales department took place last week at the headquarters of the Emerson Phonograph Co., New York. Mr. Emerson, who was connected with the company of which his father, V.H. Emerson, is founder and president, and previously with the Pathe Freres Phonograph Co., Brooklyn, N.Y., for several years, has not announced his plans for the future. The record business of the Emerson Company according to General Manager H.T. Leeming, is progressing in a very healthy fashion. The Emerson reputation for timely release of popular hits is being upheld during the commencement of what promises to be a substantial boom in talking machine demand and Mr. Leeming says that their entire organization is geared just right for the efficient dispatch of deliveries to a mounting order file.

Nov. 30, 1921

Emerson records have just secured another star in Richard Bold, late with the Greenwich Village Follies. Mr. Bold is possessed of a tenor voice of pleasing quality, which according to Emerson headquarters, record well. Mr. Bold's first selections for Emerson will shortly be announced.

Dec. 7, 1921

A recent purchaser of an Emerson record writes the Emerson Phonograph Co.: "I purchased an Emerson record last evening of a piano solo played by Mana Zucca. I would like you to send me a list of any records played by the above named party, with the cost of each record."

Dec. 14, 1921

Rudy Wiedoeft and his Californians are again recording for Emerson. Their first offering is When Buddha Smiles. Leave Me With A Smile is on the reverse of this mailing disc. According to E. Davis, of the Emerson force, the record is one of unusual merit due to the combination of a good number, a good orchestra and careful musical supervision in the Emerson laboratories.

Lania's Southern Serenaders have a number that is said to be going big in their rendition of Gypsy Blues, from the musical success Shuffle Along.

Dec. 14, 1921

Walter Scanlan, who is touring with his company in "Irish Eyes," is putting on a special feature in his show which is doing its best to educate the public into buying Emerson records. He expects a tie-up with local Emerson dealers wherever the company plays, and, then in one part of the show, sings by request any number he has recorded for Emerson.

Dec. 14, 1921

A boost plan for Emerson records will shortly be put into operation when a prominent wireless expert will undertake to give

nightly concerts via wireless. He claims there are fifteen thousand receiving sets within a comparatively short radius, & that with the amplifiers now on the market, it is quite possible to stage dances by the wireless music. Much favorable publicity is expected from this "music in the air."

Jan. 4, 1922

A lad who will bear watching, according to dicta from the Emerson Phonograph Co., New York, is Zez Confrey who has lately signed up to record for Emerson, and whose first 2 offerings, piano numbers of his own composition, will be released on the Emerson February 1st.

These are Kitten On The Keys and Poor Buttermilk. Both numbers are highly original, & represent a happy combination of true musicianship and ultra-syncopeation. The numbers have been featured by several leading Broadway Orchestras, & whether played as a piano solo or with full orchestra, have never failed to bring down the house.



Cal Stewart

Title	No.
Uncle Josh and the Soldier, Cal Stewart and Uncle Josh and the Honey Bees	1053
Uncle Josh at the Dentist, Cal Stewart & Gilbert Girard and The Opera House at Fun'kin Centre	10189
Uncle Josh in the Cafeteria, Cal Stewart and Train Time at Fun'kin Centre	10123
Uncle Josh Takes the Census, Cal Stewart and The Chautauqua at Fun'kin Centre	10521
Uncle Josh's Birthday, Cal Stewart & Co. and The Mocking Bird	10281

Jan. 11, 1922

Business associates, artists and dealers came together last Wednesday night at Little Roumania, 108 West 116th Street in New York, and gave Louis D. Rosenfield, director of the foreign department, of the Emerson Phonograph Co., a surprise testimonial dinner. Over one hundred attended and afforded Mr. Rosenfield the surprise of his life when he arrived, unaware of the impending celebration.

An elaborate meal was pleasantly interspersed with speeches and songs. Dancing followed, and at the end of the dinner Mr. Rosenfield was presented with a loving cup as a token of esteem of his fellow tradesmen and associates.

Largely responsible for the success of the affair was Sidney J. Corsover, Emerson artist, and connected for a long time with Mr. Rosenfield.

E. H. Davis, advertising manager of the Emerson Phonograph Co., acted as toastmaster and introduced the speakers with clever remarks. Among the speakers who

offered a tribute to Mr. Rosenfield for his work, both with the Columbia Gramophone Co., and after with the Emerson organization, were Victor H. Emerson, president of the Emerson Co., H.T. Leeming, H.G. Neu, and Mr. Corsover. In replying to the eulogies, Mr. Rosenfield said in part:

"The Testimonial dinner which you have so kindly and thoughtfully tendered to me is a monument to my career and principles, to live honorably, not to injure one's neighbors, and to give each man his just due. I have tried to live up to these precepts and it is for you, my friends, to decide if I have succeeded. Knowing that you also have lived up to them, makes me feel doubly honored."

Jan. 18, 1922

Italian record sales of the Emerson Phonograph Co., New York, have been progressing nicely, and for the first time in Company history, have exceeded in sales the Jewish and the other foreign language discs. The Emerson company attributes much of its Italian success to Paola Bolognese, the famous Italian bandmaster, who acts as special representative and salesman for Emerson records.

March 15, 1922

The engagement of Eubie Blake's Orchestra for Emerson recordings was reported at the executive offices of the Emerson Phonograph Co. in New York a few days ago. The Emerson executives expressing keen pleasure at their first recording by the well-known colored dance orchestra whose work has been a marked feature of the musical show, "Shuffle Along." "Cutie" is the selection that Eubie Blake and his players have rendered as their first Emerson release and for animation, definition and brilliancy the number is pronounced to be a super-dance "hit" for the Emerson trade.



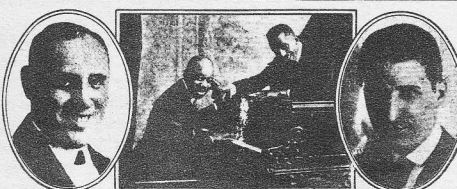
April 22, 1922

The Emerson Phonograph Co., Inc., New York, has issued a notice to Emerson dealers announcing that after April 15, all shipments of Emerson records will be made F.O.B. Scranton, Pa. Shipments from the New York supply station will be discontinued entirely. The new policy will





## New Gold Seal Emerson Records March 1921 List



Arthur Fields      Sissle & Blake      Fred Hillbrand

No. **10326** **CRAZY BLUES** (Perry Bradford) "Blues" Character Song  
Piano Accompaniment by Eubie Blake. **Noble Sissle**  
**MELINDA LEE** (Al Bernard) Comedy Song, Orchestra  
Accompaniment. **Al Bernard and Ernest Hart**  
If there is an artist comparable with Noble Sissle in his conception of music  
belonging typically to his Race, we have not yet found him or he would have  
a niche in the Emerson library. With this you will agree when you hear  
Sissle render "Crazy Blues" ably assisted by his pianist partner, Mr. Blake.  
\* \* \* Al Bernard and Ernest Hart do their best (and you will find it  
an extremely good "best") with "Melinda Lee," not the least amusing feature  
of which is their spontaneously happy dialog.

No. **10316** **FEATHER YOUR NEST** (Kendrick-Brockman-Johnson) Baritone  
Solo, Orchestra Accompaniment. **Arthur Fields**  
**GRIEVING FOR YOU** (Gibson-Ribaud-Gold) Baritone Solo,  
Orchestra Accompaniment. **Arthur Fields**  
We feel a particular pride in having Arthur Fields sing these two favorites  
for you, both on the same record. Few and far between, indeed, are the  
artists who can approach Mr. Fields in his interpretation of songs like these  
and with this statement you will happily agree when you hear this Emerson  
"double face."

No. **10325** **THERE IS ONE GIRL**. Will She Ever Be Mine? From  
Musical Production "Hearts of Erin" (Scanlan-Kershaw)  
Tenor Solo, Orchestra Accompaniment. **Walter Scanlan**  
**KILLARNEY** (Michael Balfé) Tenor Solo, Orchestra Accompaniment  
Of the several selections Walter Scanlan sings in the Irish comedy "Hearts of  
Erin" none gets more encores than "There is One Girl," a love-song with an  
appeal that Scanlan makes the most of. \* \* \* For several months  
past Emerson "fans" and dealers have been inquiring when we would have  
Scanlan sing some of those old airs which have deserved tribute to the  
Emerald Isle. As occasion permits, we shall catalog Mr. Scanlan in these  
old favorites, and commence this month with "Killarney." As Scanlan sings it,  
you experience a feeling that it is a "thing of beauty and a joy forever."

No. **10320** **I'M SAVING UP MY DOUGH FOR RAE AND ME**  
(Kilgour-Akst) Novelty Song, Orch. Acc. **Arthur Fields**  
**HE ALWAYS GOES FARTHER THAN FATHER**  
(Blanche Franklin) Comedy Song, Orch. Acc. **Fred Hillbrand**  
Arthur Fields tells in his tunefully imitable way of a thrifty swain who has  
but one object in life—TO SAVE! The song, as Arthur sings it, tells  
better than we can do it! \* \* \* Fred Hillbrand has it "He Always  
Goes Farther than Father" one of those "funny" songs which are his forte.  
Especially enjoyable is the monolog which occurs after the first chorus.

## Alphabetical List of Gold Seal Emerson Records 10 inch - - \$1.00

Title	No.
A. B. C. D. Blues, Irving Kaufman and	10264
Abide With Me, Lane Rogers & Reed Miller, and Softly and Tenderly	10174
Adeste Fideles, Shannon Four and Holy Night, Peaceful Night	1087
Aghaniatan, Premier-American Quartet and	10153
After You Get What You Want, They Called It the "Dixie Blues" and	10233
Alabama Moon, George Hamilton Green's Novelty Orch. and Triplets	10169
Alcoholic Blues, Emerson Military Band and Westerns Land	1025
Alexander's Band is Back in Dixieland, Premier-American Quartet and	1075
Alexandria, Six Brown Brothers and The Suicide Blues	10188
All She'd Say Was "Umb-Hum," Irving & Jack Kaufman, and	10310
All That I Want Is You, Ash and Was There Ever a F. Like You?	10160
All the Boys Love Mary, Eddie Cantor and	10119
All the Quakers Are Shoulder Shakers, Bert Harvey and	10110
Aloha Oe, Madley, Toots Pake Hawaiian Company and Pau O Huhu	10220
American Patrol, Bergh's Concert Band and	1028
American Republic March, Bergh's Concert Band and	1032
Auntie, My Own, Medley, Plantation Dance Orch. and	10250
Anvil Trot, Sanford's Famous Dance Orchestra and La Veeda	10164
Anytime, Anyday, Bayrears, Plantation Jazz Orch. and Spanish Eyes	10218
Argentines, the Portuguese and the Greeks, Eddie Cantor and	10200
Armorer's Song, Charles Laird and Asleep in the Deep	10281
As We Live and Love, We Learn, Irving Kaufman and	10311
Asleep in the Deep, Charles Laird and Armorer's Song	10281
At the Chocolate Bon Bon Ball, Irving Kaufman and Chop Suey Land	10256
At the Dixie Jubilee, Elizabeth Murray and Sally Green	10235
Avalon, Plantation Dance Orchestra and	10254
Avalon, Ernest Hare and Sweetest Lady	10274
B-Hap-E, Louisiana Five and Sunshine Girl	10229
Badinage, Bergh's Concert Band and March of the Toys	1068
Baltimore Centennial March, Bergh's Concert Band and	1022
Bang, Sanford's Famous Dance Orchestra and	10279
Barterder Reel, John Kimmel and	10190
Beautiful Faces, All Star Trio and Dolly, I Love You	10283

make it prohibitive, it is stated, for the Emerson company to accept any orders totaling less than twenty records. The notice assures all reliable dealers that there will be no interruption in service.

May 3, 1922

Next Tuesday, May 9, at 4:30 o'clock in the afternoon a meeting of the creditors of the Emerson Phonograph Co., which was placed in the hands of a receiver in equity in December, 1920, will be held in the chambers of Federal Judge John C. Knox, Woolworth building, New York, for consideration of offers for the assets of the concern, in whole or in part. If none of the offers are acceptable to the creditors, the notice for the meeting states, the Emerson assets will be sold at public auction through the United States Auctioneer. John Scholer and Thomas H. Matters, Jr., are the Emerson receivers and David W. Kahn is attorney for the receivers.

May 10, 1922

Repeated demands on the part of Regal record dealers have resulted in the institution of a foreign department in which Polish, German, Hebrew-Jewish and Italian records will be catalogued. Original releases in each of these languages are now ready and the initial orders in each language have already indicated that foreign language records at the popular Regal price are going to be conspicuously successful.

May 17, 1922

The affairs of the old Emerson Phonograph Co., New York were wound up, and a successor company, the Regal Record Co., stepped forward as purchaser of the Emerson assets, at a sale last Friday afternoon under the supervision of Federal Judge J. C. Knox, in the United States District Court for the Southern District of New York.

Lively bidding for the Emerson property developed, and offers of \$60,000 and \$75,000 were followed by one of \$90,000, at which the bidding was closed. The assets include the Emerson matrix repertoire of some thousands of records, the company's recording and plating works in West 23rd Street, and various items of raw material and equipment.

The purchasers of the Emerson, forming the new Regal company, are understood to be two Michigan business men of prominence and high financial standing. The Regal enterprise, it was stated yesterday by an officer of the new concern, will pick up the business without loss of time, as on Monday immediately following the sale a series of new songs and dances will appear on the market as the next Regal list. The Regal record, as one of the first 50-cent products and perhaps the very first to secure widespread distribution, had its beginning about a year ago and meanwhile has attained considerable volume.

E. H. Davis, advertising manager; H. G. Neu, New York sales manager; Louis D. Rosenfield, supervisor of foreign recording; Charles J. Wetzel, purchasing agent; it is understood will be retained with others as the personnel of the successor company. Arthur Bergh, formerly of the Emerson staff, leaves for Europe shortly for a three months' stay, accompanied by his family. The Regal offices will remain in 206 Fifth Avenue, which was the home of the Emerson Company.

The establishment of the Regal Record Co. on a new and broader plane disposes of the affairs of the Emerson Company, which for the past two years have been under the direction of equity receivers.

The Emerson Co. was established in 1913 and attracted considerable notice by its operations for some years thereafter. The concern fought and won a record pat-

ent suit, involving its use of a "Universal" cutting that would reproduce on either lateral or vertical talking machines and in the last year of the phonograph boom handled a business estimated to be in the neighborhood of \$3,500,000. It later marketed the Emerson line of phonographs. In common with other members of the industry, the concern proved to have overexpanded and in December, 1919, the protection of an equity receivership was sought. The receivership will, it is expected, be discharged as rapidly as the formalities following last Friday's sales can be concluded.

May 22, 1922

H. T. Leeming, general manager of the Regal Record Co., 206 Fifth Avenue, returned this week to his New York headquarters after a ten-day trip through Cleveland, Detroit, and Chicago. The principal department stores and large talking machine dealers throughout the territory visited by Mr. Leeming reported very gratifying results with the Regal, which is regarded by many as the pioneer 50-cent 10 inch double disc record. Mr. Leeming states that he witnessed at first hand many evidences of the stability of the company's product, and almost without exception the department stores reported to him that there had been a beneficial effect upon the sale of their higher-priced talking machines and records after the Regal line had renewed the buying power of an extensive class of persons who had not patronized the talking machine section for a long while.

The Regal organization, through advertising manager E. H. Davis, is now issuing its April hangers, which is attractively lithographed in several colors and which lists several nationally popular dance and song numbers.

May 24, 1922

**EMERSON SALE IS OFF; ANOTHER WILL TAKE PLACE.**

After preliminary deposit had been made, and initial formalities concluded for the sale of the Emerson Phonograph Co., under the auspices of the equity receivers in New York last week, complications developed which will, it is believed, nullify the transaction with the bidders whose tender was accepted. A meeting of the receivers and the creditors took place yesterday to decide upon the further steps necessary to enable another offering of the concern to possible buyers.

Particulars of the time and place at which the property will be re-sold will be forthcoming in due time, it was stated.

June 7, 1922

A second sale, this time official and complete, of the assets of the Emerson Phonograph Co., New York, was conducted a few days ago by the equity receivers, under the auspices of Federal Judge John C. Knox.

The purchaser was a syndicate headed by B. Abrams, formerly head of the Grand Talking Machine Co., of Brooklyn, N.Y., and for the past five years active in the Eastern talking machine industry, and Rudolph Kanarek, the well known independent maker of talking machines and accessories. The purchase price was in the neighborhood of \$55,000.

Mr. Abrams who will be president of the enterprise succeeding to the property of the Emerson Company, said yesterday that in all likelihood the concern will resume in business as the Regal Record Co. The Regal brand of 50-cent records, which made rapid strides for almost a year past, was produced by the old Emerson organization. The Emerson line of records will be retained by the new concern, Mr. Abrams said, and as a large



\*\*\*\*\*  
 \* SMALL CHANGE \*  
 \* By \*  
 \* WOODY BACKENSTO \*  
 \*\*\*\*\*

As we put down the hatch on another year, it seems natural to look back just a bit. During the past year it has been my pleasure to organize my notes on the recording activities of Red Nichols and present them to you. The most gratifying part has been the kind remarks received from you. It would be impossible to acknowledge everyone who has encouraged this activity, both in the states and abroad.

With the passing years a few sad notes come to my attention. The great Nichols' fan in the US, Harry K. Crawford, departed from our presence. Another who had a great interest in Red's playing, William Thomson, an invalid for the past 11 years, died the end of November in Frierton Hospital, Perth, Scotland. As we pay our respects, we know they would wish that others will find pleasure in Red's music, as they did.

The future is bright. Look for the new Red Nichols Capitol album with 12 Pennies to be released about the first of the year --- 10 tunes. Red says its the best he's done on records. Then too, Paramount is promising "The Red Nichols Story" for 1957.

Correspondent Ed Silvestri, Buenos Aires, Argentina, is responsible for your homework this month. He reports that both Red Nichols and Miff Mole play very good solos on "Bessie Couldn't Help It" (MP 34), Br. 4331 by SLATZ RANDALL AND HIS ORCHESTRA. The reverse title is "I Got The Blues When It Rains" (MP35). The masters come from my Brunswick notes, but I have no information about the record or recording session. The only other MP-masters listed about this period were for organ solos by Eddie Dunstetter on Br 4320, 4292 and 4293. Can anyone enlighten us?

Ed listed two other Nichols items which on the surface appear to be no more than remote possibilities. One is "Frankie and Johnnie" (107711) on PatA 11515 by the LEVEE LOUNGERS. On this he reports he hears a Nichols' solo and Mole on the backing. The other record is Vi 21508 by the WARING PENNSYLVANIANS. In Ed's opinion only Red could play the lovely solo on "Stack O' Lee Blues" (not to be confused by a different version on Vi 19000 series). What knowledge can we uncover? Let's have your opinions, pro or con!

Information on Nichols' recording activities for RCA Victor is scarce. We know of the two records by RED & MIFF'S STOMPERS, and one by NICHOLS' STOMPERS in 1927, the next year there is one record by his orchestra, and in 1931 two records were released by RED AND HIS BIG TEN ORCHESTRA. According to RCA's files, (Nat?) Shilkret directed the recording sessions that produced the RED & MIFF'S STOMPERS sides.. What about all those records by Jack and Nat Shilkret --- was Red on any of them?

\*\*\*\*\*  
 \* SWINGING WITH ZACC \*  
 \* by \*  
 \* MIKE ZACCAGNINO \*  
 \*\*\*\*\*

#### Joe Venuti

Wonderful place to meet musicians informally in New York town is the "Copper Rail." On Feb 9th I was sipping a beverage with none other than a chipper-looking Joe Venuti. Joe was in a nostalgic mood this evening and his favorite guitarist, the late Eddie Lang rang a bell in his memories. Joe remarked that he and Eddie made their very first record for Cameo in 1921. Joe was 18 and Eddie was 16. Joe also reminisced about the fine Goldkette band. What surprised me was that Joe recalled that Charlie Horvath (road manager, director and drummer) was the drummer on the Victor records while Joe was with the band. I thought that Chauncey Morehouse was the drummer

#### Roy Eldridge and Charlie Shavers

On the same day that I met Joe, I attended an afternoon session given at the Metropole. Man! these sessions really can kick off at times. I heard Eldridge and Shavers take on each other in a trumpet battle. Charlie would take 4 bars at high register and Roy would blaze back with another 4 bars. This hot debate continued for nearly 15 minutes. I couldn't tell you who won. They were both so terrific. The heads of the patrons were bobbing back and forth like they were watching a tennis match. Coleman Hawkins along with Eldridge, Peppi (p) and Mickey Sheen (dms) was one of the groups performing this day. The other was Charlie Shavers, Vic Dickenson, Tony Parenti, Marty Napoleon (p), Irv Manning (bs) and Zutty (my pal) Singleton-dms. You have to look real close but you'll see a confederate flag pasted to the bell of Parenti's clarinet. If you want to hear some great and I really mean great clarinet, come listen to Tony on Sunday afternoons at the Metropole... He plays everything: rags, stomps, blues, standards.

Space has run out and I'll see you next issue. Drop me a line and I'll try to answer your questions about musicians around New York town. In a forthcoming issue I will tell you about some of the unsung musicians with whom I gig around in my club dates etc.

address: 419 Tenth Avenue  
 New York New York

#### Small Change (continued)

Back in 1927 we know that Red recorded several sides with the PAUL WHITEMAN ORCHESTRA. George Olsen stated that Red was present on the first recording he made for Victor, the details of this recording date on May 16, 1925 follow:

Vi 19375 He's The Hottest Man In Town

(B-30155)

Unissued Sally Lou

(B-30156)

On hearing the record, Red recalled that Chuck Campbell (tb), Jack Hansen (b), and Eddie Killfeather (p) were also present. What other lore can be uncovered on the Victor label?

\*\*\*\*\*  
 LOOKING BACKWARDS  
 A Collection of Recording Star  
 oddities  
 Compiled  
 by  
 Bob Colton  
 \*\*\*\*\*

When asked by a feline flatterer to identify the perfume she used HELEN MORGAN once replied, "Brandy, dearie, just brandy."...BEBE DANIELS was considered one of Hollywood's very best bridge players....MAE WEST neither smokes nor drinks....LAWRENCE TIBBETT is the father of twin sons ... RULY VALLEE made his first contact with the theatre as an usher in a movie house in his home town of Westbrook, Maine.... In error, LOUIS KATZMAN once used the hammer for the chimes as a baton....JANE FROHMAN holds degrees in music and in journalism..... HARRY BARRIS of RHYTHM BOYS fame is married to LOYCE WHITMAN, vocalist with the GUS ARNHEIM and JIMMY GRIER ORCH's.. ALMEE SEMPLE MCPHERSON, the evangelist was married to a musician....LEW WHITE was the first theatre organist ever to broadcast over the NBC network....JESSE CRAWFORD named his daughter Jessie..... ERNO RAPEE, the orchestra leader received \$435,000 for three years' work at Warners, as general director of all musical activities.... GRACE MOORE once craved to be a missionary....GUY LOMBARDO changes his suit every day, and sometimes twice or three times daily, according to his appointments....ZELMA O'NEIL hobbies were visiting fortune tellers, golf and bridge.... LEO REISMAN's favorite author is George Bernard Shaw...AMOS 'N' ANLY used to play handball together. MAX TERR was the arranger for HARRY HORLICK's A & P GYPSIES.... JIMMY DURANTE's favorite dish is corn flakes and milk... JOAN CRAWFORD's nails were once considered the longest in Hollywood....PHIL OHMAN was a musical joker. He once rendered as the offertory at the Sunday services of a New York Church "Yes, We Have No Bananas," improvising an arrangement that proved unobjectionable to the most devout churchmen....JEANETTE MACDONALD was born in Philadelphia, Pa., June 18, 1907.... JOHN MCCORMICK spent his honeymoon by looking at a picture of ex-wife, Coleen Moore.... ROGER WOLFE KAHN was once waved down to earth and bawled out by an air policeman at Curtis Airport, New York, for having flown too low for safety.... HERBIE KAY, former orchestra leader husband of DOROTHY LAMOUR once remarked that he began the study of piano at the age of 14, & still couldn't play it. ....BEATRICE LILLIE doesn't like persons who cough upon her, blow bubbles with chewing gum, or k-nock their knuckles....LEW CONRAD insured his life for \$250,000....When a teacher informed JOAN CRAWFORD that her tonsils were obstructing the sound, she dashed over to the Hollywood Hospital and had them removed.... CHARLIE CHAPLIN owned a library of 3000 books....In 1931, BENNY MEROFF eliminated a magaphone drill from his act on protest of FRED WARING who protested that he had prior rights to the business....WILL OSBORN's real monicker is William Osborn Oliphant... DONALD NOVIS received coaching by mail from a vocal teacher in California.... WALTER KELLY, the 'Virginian Judge' is Grace Kelly's uncle.(last quip was submitted by Joe Harrington of Brooklyn New York.)



# CONTINENTAL JAZZ DISCOLOGY

A COLUMN DEVOTED TO THE DISCOGRAPHICAL DEVOTEES OF EUROPEAN RECORDED JAZZ WITH ESPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED BY THE GREAT WARS

BY HAROLD FLAKSER

It had been the original intention of this discographer to review the recently published "GUIDE TO JAZZ" by HUGHES PANASSIE and MADELAINE GAUTIER originally published in Paris, France in 1954 under the title, DICTIONNAIRE DU JAZZ - but after a thorough perusal of this work, it was thought best to refrain from being too insultingly rude to the prolific pontifical scribe of Montauban. It was decided, instead, to substitute straightforward corrections to those entries to which are subjoined statements encompassing the chronologies of those phases of both biographical events and movements and recording endeavors specifically connected with the European jazz scene between the two World Wars.

## "GUIDE TO JAZZ"

ASMUSSEN, SVEND - "HAS MADE A LARGE NUMBER OF RECORDS OF WHICH THE FIRST WAS A VERSION OF TIGER RAG (1935)."

## CORRECTIONS

"TIGER RAG" (OCS 250) WAS RECORDED CA. NOV.; HOWEVER, THIS SIDE WAS BY NO MEANS THE FIRST RECORDED BY ASMUSSEN. IN POINT OF ACTUAL FACT, ASMUSSEN MADE 3 SIDES PREVIOUS TO THIS TITLE, THE FIRST HAVING BEEN RECORDED AS EARLY AS AUG., 1934... A SHORT DISCOGRAPHY WOULD BE IN ORDER OF THOSE 1934-1935 RECORDED SIDES

\*\*LULU ZIEGLER OG ASMUSSEN KVARTETTEN COPENHAGEN, AUG., 1934

OCS4 "JEG HAR MIN CHANGE I MAJ" -HMV(D)X4330.

\*\*LULU ZIEGLER MED KVARTET CA. MAR., 1935

OCS 155 "MER END DU ANER" -HMV(U)X4440

\*\*HELOS RUNGWALD (VCL.) ACC. BY: VLN: SVEND ASMUSSEN;

G: NIELS POSS CA., JULY, 1935

OCS 199 "SANGEN OM LARSEN" -HMV(D)X4512

\*\*ASMUSSEN "SEKSTETTEN" CA. NOV., 1935

OCS 250 "TIGER RAG" -HMV(D)X4570; A.L. 1937

\*\* FOR FURTHER DETAILS RE LINE-UPS AND INSTRUMENTATIONS, SEE MOLLER, BORGE J.C. - "DANSK JAZZ DISCOGRAPHY" (COPENHAGEN, ARTUM MUSIKFORLAG, 1945), p.43-44.

FOR THE PURPOSE OF THIS DISCOGRAPHY IT WAS DEEMED UNNECESSARY TO LIST THE COMPANION OCS 251 SIDE AS WE ARE CONCERNED HERE TO HOW ONLY THAT SVEND ASMUSSEN DID RECORD PREVIOUS TO THE "TIGER RAG" SIDE...

BAILEY, BUSTER - "WAS A MEMBER OF NOBLE SISSLE'S BAND FROM 1930 TO 1933...."

BUSTER BAILEY JOINED SISSLE NOT IN 1930 BUT DURING THE SPRING OF 1929. THERE IS NO EVIDENCE TO SUPPORT PANASSIE'S STATEMENT OF BAILEY'S PRESENCE WITH SISSLE FROM THE PERIOD DEC., 1930 - APRIL, 1937. BAILEY WAS PRESENT ON NEITHER THE FOUR (DEC. 1930-RECORDED) CO E SIDES NOR ON THE FIVE SIDES RECORDED IN NEW YORK FOR BRUNSWICK DURING 1931

BRUN PHILIPPE - "DOIN' THE NEW LOW DOWN (1937)."

THIS SIDE WAS NOT RECORDED IN 1937 BUT ON MARCH 8, 1938.

BUTLER, JACK - "... THEN WENT TO EUROPE WITH WILLIE LEWIS' BAND SHORTLY BEFORE WORLD WAR 2."

FIRSTLY, BUTLER DID NOT GO TO EUROPE WITH LEWIS. HE JOINED LEWIS IN EU. ROPE. SECONDLY, THE TERM "SHORTLY BEFORE WORLD WAR 2" IS SOMEWHAT MIS-LEADING. BUTLER WAS ALREADY IN EU. ROPE MORE THAN 3 YEARS BEFORE THE START OF WORLD WAR 2, HAVING JOINED LEWIS IN 1936.

CHEATHAM, "DOC". "THEN IN 1929 TOURING EUROPE WITH SAM WOODING'S BAND."

CHEATHAM WAS WITH WOODING'S EUROPEAN TOUR FROM JUNE, 1928-CA. NOV., 1929.

CLARKE, KENNY - "IN 1937 TOURING SCANDINAVIA WITH THE EDGAR HAYES BAND"

EDGAR HAYES MADE NO SCANDINAVIAN TOUR IN 1937. THE TOUR WAS MADE DURING THE FIRST HALF OF 1938.

## "GUIDE TO JAZZ"

COLE, JUNE - "HE THEN WENT TO EUROPE WHERE HE MADE SEVERAL TOURS WITH SAM WOODING'S BAND."

DUNN, JOHNNY - "WENT TO EUROPE AND SETTLED IN HOLLAND WHERE HE REMAINED UNTIL HIS DEATH."

GRAPPELLE, STEPHANE - "IN 1940 WENT TO ENGLAND AND PLAYED IN LONDON THROUGHOUT THE WAR..."

SNOW, VALAIDA - "CAUGHT IN HOLLAND BY GERMAN INVASION IN 1940..."

SOUTH, EDDIE - "RECORDS...WITH HIS OWN SMALL BAND, "HONEYSUCKLE ROSE", "ON THE SUNNY SIDE OF THE STREET (1937)"

TOUGH, DAVE - "WENT TO EUROPE IN 1928..."

WALLER "WATS" - "A CONSIDERABLE PART OF 1938 HE SPENT IN ENGLAND"

WILSON "JUICE" - "HE HAS APPARENTLY MADE ONLY TWO RECORDS: WITH NOBLE SISSLE, "KANSAS CITY KITT" AND "MIRANDA"

WYNN, ALBERT - "WENT TO EUROPE WITH SAM WOODING IN 1928"

## "CORRECTIONS"

COLE MADE ONLY ONE CONFIDENCE TOUR WITH WOODING FROM CA. NOV., 1929 -CA. OCT., 1931.

DUNN DID NOT DIE IN HOLLAND. HE DIED IN THE AMERICAN HOSPITAL IN PARIS CA. 1937.

GRAPPELLE'S SOJOURN ADVERTISED TO HAVE STARTED OUT NOT IN 1940 BUT IN AUG., 1939.

VALAIDA WAS CUGHT NOT IN HOLLAND BUT IN DENMARK.

THESE SIDES WERE RECORDED NOT IN 1937 BUT IN MARCH, 1938 IN THE NETHERLANDS.

DAVE TOUGH WENT TO EUROPE ORIGINAL- LY IN 1927 NOT 1928

AS A MATTER OF FACT, WALLER SPENT A TOTAL OF JUST ABOUT 9 WEEKS IN EUROPE IN 1938 FROM JULY 29 TO OCT. 1. OF THIS 9 WEEK EUROPEAN SOJOURN, WALLER WAS IN ENGLAND FOR ABOUT 7 WEEKS. CERTAINLY NOT A CON- siderable PART OF 1938 AS MR. PANAS- SIE WOULD HAVE US BELIEVE.

"JUICE" MADE A TOTAL NOT OF TWO RECORDS BUT A TOTAL OF SIX SIDES WITH NOBLE SISSLE, THE OTHER FOUR SIDES BEING: "CAMP MEETING DAY," "I'M CROONING A TUNE ABOUT JUNE," "RECOLLECTIONS" AND "YOU WANT LOVIN' AND I WANT LOVE." HAD PANASSIE STATED THAT "JUICE" WAS FEATURED ON ONLY TWO TITLES, HE WOULD BE ON SAFER GROUND. THESE FOUR SIDES ARE LISTED IN DELANEY'S "H.D." (1940 ED.).

WYNN DID NOT ACCOMPANY THE WOODING WHEN IT LEFT ON ITS SECOND EUROPEAN TOUR IN JUNE, 1928; HE JOINED WOOD- ING'S BAND IN SPAIN IN THE SUMMER OF 1929.

## AFTERTHOUGHTS

For the discographical "pissaroo" of all times, it behooves this discographer to cite the following anachronism for which Hughes should don dunce cap, stand in the corner and eat his Ory Sunshine:

(p.206) ORIGINAL LIXIKLAND JAZZ BAND: "COMPARED WITH NEGRO BANDS OF THE SAME PERIOD THEY SOUND RATHER CORNY."

It can not even be stated that this shows evidence of a pre- judged mind. No- this statement could be made only by a dunderheaded boob. What Negro bands of the period? Oh, I hadn't realized that Panassie has the legendary Buddy Bolden sides recorded ca. 1917 whereby he was enabled to make com- parisons with the O.L.J.B.... It is bruited about that these sole-existing copies repose in the dungeon-like vaults of Montauban, the approaches to which are guarded by two huge, perpetually semi-starved German police dogs. Oh Daddy; puhleeeeee, may we, too, listen to the Buddy Bolden biscuits (or are they cylinders?)

The only explanation for this imbecilic pronunciamento, is that in his attempt to derogate the validity of the O.L.J.B.'s musical accomplishments Panassie was trapped

into stating that "they sound rather corny" "Compared with Negro bands of the same period," without any valid frame of reference. The earliest known recorded specimens of the Negro New Orleans jazz were the 1921-recorded Kid Ory Sunshine sides, and significantly, Panassie makes absolute- ly no reference whatever, to these historic sides under the Kid Ory entry!!!



AUCTION 50 CENTS MINIMUM BID  
 AUCTION ENL APRIL 3, 1957

RICHARD HEMER ORK -On Yellow B18d  
319 WHEN A MAN LUVS MAN/THOUS B85418B  
320 MAY I/LUV THY NEIGHBOR B85419E  
321 ITS PSYCHOLOGICAL/END WITHB85421E  
322 AT THE EL GROTTO/NO GHALANT ARAB17E  
BILLY HOLIDAY WITH FRANKIE/Norton, etc  
323 GOTTA RITE TO SING BLUES/ COM527E  
HOLLYWOOD DANCE ORK  
324 TRUE BLUE/DEEP NITE D0M4277V  
325 BYGONES/SAPPHIRE SEA PE14004E  
ERNIE HOLST ORK on Yellow B8  
326 FOR ALL WE KNO/I STILL DO B85567E  
327 LOVE IN BLOOM/THAT'S NOT B85577V  
328 FROM NOW ON/THERE'S NEW B85584E  
HOOSIER HOT SHOTS  
329 HOOSIER STORM/OAKVILLE PE13117E  
CLAUDE HOPKINS ORK  
330 HOWM I DOIN/MAUS MOUTH D06274 V  
DE WOLFE HOPPER/RECITATION  
331 CASKY AT THE BAT/P4gbyab1 V15290E  
332 THERE ON WHEN MAN I LOVE V17281E  
333 STORMY WEATHER/VILL WIND V172719H  
WILLIE HOWARD. This is a one-sided record  
its company origin unknown-Willie is  
singing and is accompy. by Paramount Record  
ing Orph.-May be from Sound track (1am)  
334 GOT A GIRL IN CALIFORNIA E-2416 E-  
335 SUGAR PASTER with Fats Waller-Orph  
336 ALBERTA BROWN/OLD BLUES WITH 1020 E-  
ALICIA HUNTER with HENDERSON'S OWN. ORK  
337 HOW LONG DADDY/BRING BACK JOYS B8200E  
CLYDE HURLEY DIXIE BAND on RPM label  
338 EYES OF TEXAS ARK UPON U/ RPM2959H  
JACK HYLTON ORK one of the great dances on  
339 LATS BE SENTIMENTAL/DANCIN ON RMV523E  
339 IF U CANT SING WHISTLE/SITTIN V12699E  
340 BITTERSWEET SLOGLATIONS/PART 2 V13609E  
SUGAR LANCE ORK  
341 THIS IS HEAVEN/BEAUTIFUL BA6437 W  
BURL LIVES  
342 RIDERS IN SKY/MAYFARING C0(UD)38445  
343 PROOGIE WENT COUTRIN/PROOGIE " " 38519I  
PAPA CHARLIE JACKSON  
344 FAKING BLUES/SHAKE THAT THING PAPA122E  
345 SWEET DREAMS/Baltimee's so ORK Orph 6E  
346 COPPER COLORED SAM/Funkies ORK1480V  
347 ROSES OF ROMANT/MISS YOU ORK1635W  
HARRY JAMES OROS -BOOGIE WOOGIE TRIO  
348 WOO/BUB WOO C035958E  
349 DODGERS FAN DANCE/LAMENT TO C036222E  
350 LET ME UP/I GRISD FOR U C036623E  
ELISE -sings a comic song V160090 E  
351 JAZZ BAND TOOT BY Canada Lue. With Wilson,  
Clayton, Ed Hall, Sid Weiss, Jim Crawford  
352 JAZZ BAND /2nd part VaunSpeepl410E-  
JAZZ CLUB MYSTERY JIVERS with REINHARDT  
353 BEATING HALLUJAIJ DRUMS/ VICTORY3032W  
JOSEPH JEFFERSON. VERY RARE. RECITATION  
by this very famous actor-vaudevillian  
354 SCENE FROM THE MOUNTAINS-From 2nd  
act of Rip Van Winkle C0 385 E  
JEROME KERN. VERY RARE. RECITATION on Winston  
355 EXALINE/WHAT IS THERE TO SAY ST.3593E  
356 CALLING ALL CATS/WRAP YOUR ST.3592E  
357 SUNDAY/YOURE LUCKY TO ME ST.3593E  
JERSEY COLLEGIAN  
358 WATVILL MOONLITE/BECAUSE OF PR14465 E  
WHISTLING SOLO BY JOHNSON ON MADISON 1915  
359 LISTEN TO ROCKINBIRD/SONG BIRD (orch)E  
360 THE WHISTLING COON Famous Negro Minstrel  
361 THE WHISTLING COON MONARCH582 V  
JOHNNY JOHNSON ORK  
361 LULLABY OF BROADWAY/KEEPSAKES MR1320E  
362 SO DO I/PENNIENS FROM HEAVEN MR1207E  
363 ON REVELAY DAY/MA WA AGUA V12246E  
LONNIE JOHNSON  
364 WICKED BLUES/HAPPY NEW YE KING4251V  
365 LAND LAND MOON/50 FIRED LIND O8677V  
VAN JOHNSON sings  
366 GOONITE SHEETHEAT/I WONDER MGM10018E  
AL JOHSON  
367 FELLING WAY I DO/NEVER GAIN BR2611E  
368 HELLU TUCKY/THROUBLE HUBBLE BR2763E  
369 LITTLE PAIL/SCREAM SHILDR BR4033E  
370 SAKI MOON/HAPPY HEAVEN BR4000E  
371 YAKI MOON HICKEY DOOLA C00140E  
372 SI SI SI SENOR/Kaufman C00267E  
373 ON ROAD TO CALLAIS C002690E  
374 SAT SAT SAT C002690E  
375 PLAY POKER WITH POCHYANTAS C02746WE  
376 TELL ME/Oss Meador C02871E  
377 I OAVE HER THAT/Whitehouse C02887E  
378 GLOVE/Harry Burr C02901E  
379 AVALON/Harry Burr C02995E  
380 YOO HOO/Brady from Madrid C02898E  
382 ANGEL CHILD/Carretto C03513WE  
383 HAUNTING MELODY/ROMA TRIO V11707MF  
WHISTLING MR. JOHNS ON TTD V11707MF  
384 SNEY GAMBORN/FALL RIVER LINE MA. 3063  
BILLY JONES  
385 BLUE ISLAND BLUES/E. Hare CA 509 E  
386 LAND OF MY SUNSET DREAMS PE12140V  
BILLY JONES & EUGENE HARE  
387 DONT BRING LUV/MA. Hare ZELL144V  
388 FOR SAKI OLD TIME SINE/ C04690E  
389 BARNEY OOGIE/NO ON LOVES O4828W  
390 OPERATIC SYNOGAPATON PE(TE87)E  
391 I HOLD HER HAND PE(TE87)E  
392 EYETWITE BLUES/WHERE DID U V11277E  
BILLY JONES ORK  
393 HOW ABOUT YOU/NOT U UNDER SKIN MR6120V  
394 HOW ABOUT YOU/NOT U UNDER SKIN MR6120V  
395 THE WRECK IN PARIS/WHEN URE IN V04333 E  
396 HER NAME WAS ROSITA/ROSSIE W8552 E



**VICTORIA SPIVEY - addenda**  
(continued from issue 10)

The responsive comments to the Victoria Spivey story which appeared in RR#6 brought forth quite a quantity of interesting addenda. We would like to thank the following researchers for their diligent efforts:  
Walter C. Allen, Arthur Badrock, Beale Chmura, Derek Collier, Bruce Davis, Frank Dutton, Harold Flakser, John G. Heinz, Ken Hulsizer, Frank Laidlaw, Dan Mahony, and Paul B. Sheetsley.

Details for De 7203: My copy has 'Black Snake Swing' (not Black Snake Blues as you list). The reverse is 'I'll Never Fall In Love Again'. The master & takes are respectively 90785A & 90789A. The label group credit reads as follows, "ORIGINAL VICTORIA SPIVEY AND HER HALLLULUJAH BOYS." Further more, label credit reads vocal chorus by VICTORIA SPIVEY as well as both compositions credited to SPIVEY. No mention is made of Dot Scott or 'Sweet Peas' Spivey as Index To Jazz states. The group is composed of trumpet, at least two - possibly three? - reeds (both tp & tenor solo on B side), piano (crisp, Billy Kyle-like), bass & drums, KEN HULSIZER seems to think that the trumpet sounded like Red Allen (I agree) and that the tenor was Chu Berry (I disagree) (BD)

I have a date of c. July 5, 1936 for De 7204. (FD & IM)

Details for De 7237:  
SWEET PEASE SPIVEY (vocal, acc. piano & traps; label also adds trumpet, but this is incorrect): 90791C De 7237-410 Blues (Spivey)  
SWEET PEASE SPIVEY AND HER RHYTHM DUETS (vocal, acc trumpet; alto; piano; bass; drums): 90788A De 7237 - You Weren't True (But You're Still In My Heart) (Spivey) (AB via DC)

Victoria Spivey recalls that during her Decca recording days one of her sides was mis-credited to Georgia White. She believes that the title was 'You Lost Your Good Thing Now'.

Victoria Spivey during the summer of 1936 recorded 'Hey Hey St. Louis' & 'Some Of These Days' with an accompanying organization consisting of Eric Heysteck - sop sax; Frank Laidlaw - clt. & cor; Vince Hickey - dms; Dave Van Ronk - Guitar; Paul Goodman - p; Richie Fox - tmb. The session was taped and is being auditioned by a record company at this time (FL)

Concerning the Spivey pseudonyms: Columbia files, via Heleke Chmura contain the following notation:

JANE LUCAS AND THE STATE STREET FOUR ("VICTORIA SPIVEY")  
Rec. by Lester Melrose; Chicago  
Aug 20, 1936  
C-1449 Vo03314 Dreaming Of You  
C-1450 Vo03314 I Can't Last Long  
(2 takes of each title were recorded)

\*\*\*\*FILLING IN DISCOGRAPHICALLY\*\*\*\*

JANE LUCAS ("Victoria Spivey")  
Chicago, Oct 1, 1936  
C-1508 Vo03346 Mr. Freddy Blues  
C-1509 Vo03346 Trouble In Mind  
(2 takes of each title were recorded)

The same files also indicate as follows for the artist "HANNAH MAY" (mxs C1447-48): "Victoria Spivey's Sister."

I wish to emphasize that these identifications of Lucas and Hannah May are almost certainly not on the record labels, but are given as in quotes in an artist file seen by WCA. The Victoria Spivey sheet also has a cross-reference: see also Jane Lucas.

This would also explain VS's recollection of having recorded for Gennett/Champion under a pseudonym; there are Champion records of the correct period under the name JANE LUCAS (see under HOKUM BOYS in Jazz Directory). Now can anyone compare some Jane Lucas' records aurally with some Spivey sides to see if they are by one and the same voice? (WCA)

Hal Flakser reports having the Hannah May recording.

HANNAH MAY AND THE STATE STREET FOUR - vocal with piano, Bass, Drums and Trumpet

C1447-1 Vo03313 JUST A RANK STUD (Hannah May)

C1448-1 Vo03313 KANSAS CITY HILL (Hannah May)

Aural evidence - Unable to compare the above with 'Sweet Peas' Spivey' due to the unavailability of a 'Sweet Peas' recording for comparison purposes. The tp. may be Lee Collins (who solos) and the pianist has a Casino Simpson touch. (HF)

That's the addenda up-to-now.

Any further additions, corrections or comments are welcome. Would be interested in obtaining more complete information for Decca 7204 & Decca 7222. Can anyone investigate the mis-credited Georgia White recording? Visual statistics and aural evidence requested for all Jane Lucas & Hannah May recordings. Does anyone have the catalog number for 20794 - Harlem Suzie Kue and 20795 - Give it to Him which apparently appeared on Vocalion? Can anyone provide the instrumentation for the organization, 'Erby's Fidgety Five' who accompany Victoria on 'Blue Valley Blues' (OK 8389)?

NEW ORLEANS JAZZ BAND-Revision (see RR#4, p10 for discography, also RR#5, p10; RR#6, p12; RR#7, p14 for NOJB addenda)

All recordings from Tin Roof up to and including Copenhagen (ca. 2/24 thru 1/25) were recorded by HARRY GLUCK-tp; SILENEY AROLIN-cl; MIKE MARTINI-Tb; WILDER CHASE-p; TOMMY DEPOSE-dms. Any banjo heard on any of these recordings was either LAVE SKINE or VINCE MAFFI. The personnel was given to RR by

Harry Gluck who had the opportunity to hear all NOJB recordings. The previous personnel provided by Wilder Chase apparently was the group which toured the Catskill resorts (New York) in late 1925 just before Gluck joined the organization. Andy Russo has recently refuted being the trombonist on the recordings in the Tin Roof/Copenhagen span. He had already joined the Yerkes organization at that time. He was however on the earlier Lillian Harris recordings. (RR#4, p.10.)

Interviewing HOWARD HILL, guitarist of Jelly Roll recording fame

4/23/55

a) Mr. Hill verified his presence & personnel of J.R. Morton's N. Y. July 14, 1930 date...for statistics and personnel see p44 - Index To Jazz-Vol 3 (Mr. Hill, by his own admission, was not on the preceding "June 2, 1930" session or the following "Oct 9, 1930" session.

b) Howard Hill also spoke about a mysterious Waller session..."about the same time as the Jelly session, maybe earlier...." He remembered Andy Anderson on trumpet and Al Nicholas as a probable clarinetist. He was not sure whether Jas. P. Johnson was playing duo-piano with Fats. He believed that the recording was made for Victor. He was asked if this may have been the Louisiana Sugar Babies date with Jabbo, Fats, James P. Bushell. He did not think that this was the set. He was further asked if ever had recorded with Thomas Morris. Perhaps Hill was the guitarist of record on the problematical Morris-Waller Victor recordings. Mr. Hill did not recall ever recording with Tommy Morris although he knew this trumpeter very well.

c) Mr. Hill next spoke about his first recording date... This was with a Philadelphia band and he indicated that the group made some recordings in the Camden studios of Victor in or around 1925... He recalled that Charlie Miller was the clarinetist-sax and leader. Beside Charlie there were a trumpeter piano, drums and Hill on banjo.

d) Hill also recalled cutting some sides with Fats behind blues vocalists. When he was referred to Juanita Stinnette and Hazel Meyers (both who reputedly were accompanied by Waller) he could not remember.

e) Hill also recorded with Sissle in 1934. He is no relation to the late Alex Hill. He played but never recorded with Wilbur Sweatman.

\*\*\*\*\*  
\* We would like to thank \*  
\* Ernest Smith for the \*  
\* cover design of this \*  
\* Issue No. 11. -Ed. \*  
\*\*\*\*\*

**\*\*PIANO-ROLLOGRAPHY\*\***

We would like to thank Mr. John Baker of Columbus Ohio, Charles Burbee of Whittier Calif., Gus Kuhlman of New Brunswick N.J., Mike Montgomery of Ann Arbor Michigan, Ernest Smith of NYC & Herb Thrune of Milwaukee, Wisc. for their information on piano rolls which follow. (the initials of the contributor will follow the roll listing.)

James Blythe - additions (see RR#7)  
Columbia 445 Zenda (MM)  
Columbia 450 Black Eyed Blues (MM)  
? Kansas City Man.

Blues (JB)  
American 725 Last Night On The Back Porch (HT)  
Sterling 1338 Spanish Shawl (HT)  
Supertone 5835 I'd Love To Call You My Sweetheart (MM)  
Supertone ? The Pump Song (JB)

Hershel Thomas-additions (see RR#3)  
U.S. 42240 Underworld Blues released 10/24

George Gershwin-additions (see RR#9)  
Melodee 4109 Darling (duo piano with Hess) (CB)  
Metro-Art 203098 Havanola (MM)

According to the latest George Gershwin biography, Gershwin cut rolls under the assumed names of Bert Wynn, Fred Murtha and James Baker. It also indicated that he made rolls for Perfection, Universal and Standard. (ES)

Jelly Roll Morton (see RR#6&8)

Gus Kuhlman informs us that he owned the Vocalstyle piano rolls from which the original record issues were transcribed on HWCA of "Stratford Huntch" and "Grandpa's Spells"? He found them in the basement of a piano store in Lancaster, Pa. in 1947. "Biltmore and all the other issues were apparently pirated from the HWCA's. These rolls have on the labels the date '9-24', which is possibly why Orrin Keepnews used this as his release date noted on the Riverside LP. Jelly Roll's name was also on both labels."

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\*\*\*\*\*  
\* We would like to advise \*  
\* our readers that JEAN \*  
\* C. AVERY of 6 Rue Taine \*  
\* Paris 12ME France is con- \*  
\* templating a book on the \*  
\* ODJB..... and DUNCAN \*  
\* SCHEIDT of 2534 E.68 St. \*  
\* Indianapolis has similar \*  
\* plans for a comprehensive \*  
\* study on Fats Waller.... \*  
\* They would be pleased to \*  
\* hear from anyone having \*  
\* pertinent information on \*  
\* these artists. \*  
\*\*\*\*\*



THE FINAL CURTAIN CALL  
FOR SOME FINE PEOPLE  
\*\*\*\*\*

by Harrison Smith

Harrison Smith states that he will miss many famous personalities who passed away recently.

VALAIDA SNOW, 'Lady Pops' as her recent 'RR' story, and Walter Winchell recently expressed a desire to do a Memorial Concert by featuring many of her records

UNA MAE CARLISLE, famous Carlisle Indian Beauty and most popular of all recording artists,

TOMMY DORSEY, who at the age of 22, in 1926, made one of his first records with 12 participants, including Red, Bix, and Lang in Joe Candullo's recordation of his publication 'Tomboy Sue' by Razaf & Denniker (Gennett, Silvertone & Challenge).

PAUL MORRIS, former head of Durium Co. producers of 'Hit Of The Week Records', who paid Ellington, Lopez, Spitalny, Reser and Voorhees one grand per session and sold products for 15¢ via newspaper stands until some big dogs got sore and purchased the company to eliminate real competition.

ISHAM JONES, whose orchestra received 6 grand per week in 1926 by association with a booking syndicate. Ish featured his tune 'Li'l Farina' at the time.

VICTOR YOUNG who composed a precise rhythmic imitation of his 'My Little Dixie Home' as 'I'd Be Telling A Lie.'

ARTHUR LANGE great recording director, last with MGM studios. Years ago, they were tenants in a Win Fan Alley office building, now the site of the Ethel Barrymore Theatre, and Lange was always yelling that he couldn't concentrate on arranging because we made so much noise, demonstrating songs.

JACK CARNEY, Art's brother, a grand guy. His booker for MCA.

HARRY SINCLAIR, world's greatest sportsman and gambler, who as a young man chopped off a big toe while shopping a log. He collected one grand through an accident insurance policy and that became the foundation of the great Sinclair Oil Empire. He liked minstrel shows and in 1937 sponsored Sinclair Radio Minstrels over NBC Network coast to coast each week at cost of over 25 grand. 'Big Bill Childs, Radio's Gift To The Ladies' was the star. He danced with shoes on his hands instead of his feet. Dave Rose made great arrangements of my tunes for him, Gus Van and Harry Kogen's Orch. Harry lost 73 race horses in a fire and used to bet as much as 100 grand on a race horse.

UNA MAE CARLISLE  
Takes final bow.

Una Mae Carlisle, internationally famed singer, pianist and composer died of pneumonia on Nov. 7th at Harlem Hospital NYC. Last rites were held on Nov. 10th in Zenia, Ohio and she was interred in her

birth city, Jamestown, Ohio. She is survived by her husband, John Bradford and her parents.

After attending Wilberforce University Una started her entertaining career by appearing with Fats Waller and the Mills Bros. on radio station WLW about 1932 in Cincinnati.

Two of the songs 'Walking By The River' and 'I See A Million People' were featured on the 'Hit Parade' simultaneously and each sold about a million copies. Many others reached the quarter million mark.

Una appeared throughout most of the world and gave command performances for royalty in England, France and Egypt. She appeared in English and French stage and picture productions for C.B. Cochran at the Palladium and for Andre Charlot at Polities Bergere. She entertained soldiers abroad during War 2.

At home she played many principal theatres and night clubs and was very popular all over Canada. Outstanding engagements were at Radio City Music Hall and on the Ed Sullivan show.

She was featured on her own half hour show each Saturday for over a year on the ABC Network 365 stations, accompanied by Billy Butterfield's or Bobby Hackett's Orchestra, under production supervision of Walter (Van Brunt) Scanlan, former great record artist and fans eagerly awaited each program, which was later played over Armed Forces Network.

Many other radio dates were on CBS and Mutual Networks.

Una recorded possibly 100 records for Victor, Bluebird, HMV, Columbia, National, Beacon, Davis, and other labels..

Plans had been set for her own new TV show and I was negotiating with Am-Par for recordings when she was stricken.



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EDISON 1901 PHONOGRAPH CATALOGUE: An exact replica of the original. \$1.50 to Dick Davis, 1458 Soffel Ave., Mentone, California.

PHONOGRAPHIANA: write to George Meiser, 506 West Douglass St., Reading, Pa.

JAZZ STATISTICS: write to Jazz-Bulletin, (Hot Club Basel), Lothringerstrasse 57, Basel Switzerland.

VJM-Advertising medium-Write T.H. Benwell, 4 Hillcrest Gardens, London N.W.2 England

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